

Kine Weekly

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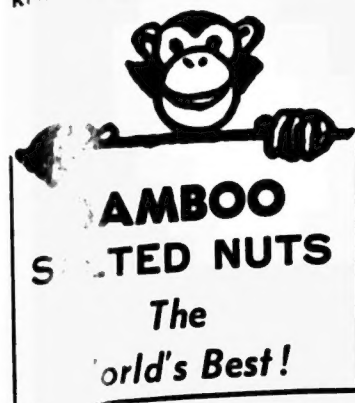
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Kine Weekly

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Certified by the audit bureau of circulation

No. 2,775

Thursday, December 8, 1960

Vol. 523

SELL MORE-SELL



NEWS HIGHLIGHTS . . .

Monopoly probe fails in Commons

AN ATTEMPT to prod the Government on the subject of monopolistic tendencies in the industry was repulsed in the House of Commons on Tuesday.

Stephen Swinger asked the Board of Trade how many cinemas were closed in each of the last five years and what proportion their total formed of the number of cinemas in operation five years ago.

For the president of the Board of Trade, Niall Macpherson, parliamentary secretary, gave the figures from 1955-59 as follows: 93, 224, 224, 263 and 489. This total represented 28 per cent. of the cinemas open in 1954. During the same period 43 cinemas had been opened, 149 reopened, leaving a net reduction of 24 per cent.

Mr. Swinger said that he welcomed the recent improvement in cinema prospects, but declared that monopolistic tendencies in the industry were being confirmed. "What inquiries is the Board of Trade making into this new situation?" he demanded.

Mr. Macpherson said this was an entirely different question and refused to answer it.

Under the new speed-up procedure for Commons question time, to which all parties agreed last week, no further questions were allowed.

New stage for Twickenham . . .

PLANS are being made by Twickenham Studios to add a big, fourth stage. This will be part of an overall project to develop the studio generally.

Other work that is on the list for next year is the rebuilding of the office block to provide 20,000 square feet of producers' suites; the reconstruction of the art department, camera department, and carpenters' and plasterers' shops, as well as the remodelling and modernisation of the restaurant.

These are all in addition to the new stage built this year, the new dubbing theatre now almost ready, and the new preview theatre, which is nearing completion.

And another for New Elstree

NEW ELSTREE STUDIOS has closed until some time in the New Year, possibly until February. Cutting and dubbing are in progress there on the last two films made by the Danvers brothers.

A spokesman at the studio said this week: "We have made 110 pictures in the last 20 months and we are taking a breather to do some maintenance. In addition we are starting on the construction of a new stage, which will be 146ft. x 100ft. and will, we hope, be ready for use by February.

When the studio reopens, it will be occupied by a new tv series, "Ali Baba and the 40 Thieves."

January plans for 'Cleopatra'

TENTATIVE plans to continue "Cleopatra" have been made by Twentieth Century-Fox. Though the insurance claim on the film has not yet been settled. John Ware, director of publicity, told KINE, that shooting in Egypt, due to begin this week, is now expected to start in January, and interiors at Pinewood would be taken towards the end of that month.

Until shooting starts again on the production, Phil Gersdorf, the American publicist, and Danvers, the stills photographer, will be working on "Lion of Sparta" on location in Greece. They flew to Athens yesterday (Wednesday).

Meanwhile NATKE and ACTT members working on "Cleopatra" continue to be abundant. A spokesman for ACTT said this week: "We are pressing 20th-Fox for an undertaking that these redundant employees will be offered the first refusal of re-employment when filming starts again."

CEA SUBMISSION TO PILKINGTON COMMITTEE

THE CEA sent its submission to the Pilkington Committee this week together with a special submission by the South Wales and Monmouthshire branch which, although in line with the national view, raises a number of points of particular interest to Wales.

Draft submissions were also being considered by the FBFM executive council on Tuesday and the BFPA council yesterday (Wednesday).

The CEA submission was finalised at a special GC meeting last week which agreed, by a large majority, to express unqualified opposition to an extension in the television services and particularly in relation to toll-tv.

In giving the background to its views, the association has noted in its submission the decrease in the number of cinema attendances—resulting in the closure of many cinemas—and the corresponding increase in the number of television licences granted.

While a number of factors are attributed to the decline in cinema-going, it is felt that tv has had the most serious effect. The industry's position was recognised by the Government, the submission states, and measures were taken to assist it.

As a result "it will be no surprise to the Committee to know that exhibitors regard any kind of extension to the television services, whether by way of free or toll television, with considerable concern."

The submission goes on to describe the composition of the association. Apart from the CMA and ABC, holding some 791 cinemas between them, it points out that a further 664

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South Wales sends a special plea

THE FOLLOWING is the special submission of the South Wales and Monmouthshire branch which covers an area in the counties of Brecon, Cardigan, Carmarthen, Glamorgan, Monmouth, Pembroke and Radnor:—

This branch of the Association is in an area very largely industrial, mainly grouped in a few close-lying valleys.

Cinema entertainment is controlled principally through independently owned cinemas rather than the two major circuits.

The members of this branch are totally opposed to any further extension of broadcasting either by way of television or radio and in particular by means of toll-television, for a

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Viewpoint

CLEARING AWAY ANOMALIES

THERE has been a promising outcome of the consultations between the British Board of Film Censors and the Associations representing local authorities to find ways and means of achieving closer relationship between the censorship decisions of the BBFC and local authorities: this is the mooted one-day course under the joint sponsorship of the County Councils Association and the Association of Municipal Corporations.

It is proposed that the course will deal with the role of the BBFC and the considerations which its examiners have in mind in placing films in the various categories.

Another aspect of the study course will be a discussion on the functions of the licensing authority in relation to its prerogative for exercising local censorship.

Although there has been considerable discussion of censorship both within the trade and outside, there is no cause to believe that the system, to which the industry subscribes, needs a radical overhaul or that it is in danger of breaking down.

But many anomalies arise between the decisions of the BBFC and the exercise of the prerogative of the local authority.

One example of the curious way in which local authorities sometimes exercise their powers is reported in the Manchester branch CEA report this week. In the conditions attached to the Salford watch committee's sanction for the showing of an X film, "Pleasures Are Paid For," the committee required that other films in the programme should have the approval of the Chief Constable, that no advertising should be displayed without his approval and that a qualified nurse or other person authorised by the medical officer of health must be in attendance to deal with questions that might arise.

We hold no particular brief for the film in question, nor do we challenge the watch committee's right to apply reasonable conditions, but the third condition seems to be a fatuous example of the imagination running wild. It is hoped that the projected study course will help to remove the misunderstandings that do unfortunately exist.

KINEMATOGRAPH WEEKLY

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Editorial: 189 High Holborn, London, W.C.1. Telephone Chancery 3344

Advertising: 96 Long Acre, London, W.C.2. Telephone Temple Bar 2468

Publishing: 6 Catherine Street, London, W.C.2. Telephone Temple Bar 2468

Telegrams: Kine. Southernwood, Rand, London. Cables: Kineweek, London

Supplements: Ideal Kinema, published monthly; Kine. Studio Review and Kine. Sales and Catering Review, each published six times a year

PUBLISHED BY ODHAMS PRESS LTD.

Long Shots

THE weight of independent exhibitor opinion in CEA general council was demonstrated at last week's special meeting to consider the draft submission to the Pilkington Committee.

It was this factor which, after a lengthy and involved discussion, produced the decision—by a large majority we are told—that the association, as a matter of policy, totally opposes the further extension of television services, and particularly the introduction of toll-tv.

Thus, General Council has rejected the motion that the CEA should register its grave concern about the probable effects on cinema business of further developments in television and, at the same time, submit a claim, that exhibitors should be given the opportunity to participate in the development of toll-tv if its introduction is considered by the government to be desirable and in the public interest.

THERE is no gainsaying that GC faced a difficult and complex problem.

The strength of opposition to the draft proposals became apparent in the branch discussions, and in the GC debate the independent exhibitor viewpoint prevailed to the extent of the adopted policy line, despite the interests of the major groups and indeed certain independents who are known to be actively preparing for a stake in toll-tv.

The outcome may be surprising, but the decision clearly indicates that the large body of independent exhibitors is fearful that toll-tv will fall into the hands of monopolies, as in the case of "free" television.

Individually, the independents do not believe they can command the resources and capital required for participation in toll-tv in competition with large and influential groups and, therefore, are likely to be squeezed out of the picture from the start.

There must be sympathy for the predicament of the independent; but it is extremely doubtful whether the submission of the CEA is strong enough to be efficacious, particularly in view of the divergence of opinion within the industry, and the arguments that are likely to be put forward in support of toll-tv by other sections of the industry and by individual companies or groups.

HOWEVER, the GC will be faced with the problem of making another vital decision if the Pilkington Committee recommends the introduction of toll-tv.

If it did so, and the government accepted the recommendation, there is nothing in the book, so far as I am aware, to prevent the government from allowing the immediate development of toll-tv on the basis of line transmission, if not over the air.

The government, however, is unlikely to act on the question independently of its decision on the wider issue of the future of television and broadcasting.

But, in the event of the Pilkington Committee making a recommendation in favour of toll-tv, the GC will have to decide whether it will pursue its policy of outright opposition in a campaign directed at Parliament, or whether there

is a need to reconsider the earlier proposals in the light of the recommendations of the government.

This should give much food for thought in the coming months.

THE report by CEA president Albert Davis on toll-tv in America and Canada, published in full in this issue, is the result of six weeks of fairly concentrated study by him during a tour covering some 12,000 miles.

It is a comprehensive document of well-marshalled facts. But the CEA president confessed that it may not contain anything new for those who have made a study of reports from America, but he thought it would be of value to the many exhibitors who were not fully in the picture.

AT HIS press conference last week Mr. Davis underlined many of the points in the report.

The basic question posed is: Will toll-tv become an economic success? Said Mr. Davis: "My own personal conclusion is that nobody knows the real answer."

After studying the Telemeter line transmission system in Toronto, Canada, and the projected Phonevision experiment in Hartford, Connecticut, an over-the-air broadcast system, Mr. Davis came to the conclusion that the latter method presented the greatest threat to cinemas. "If it succeeds," he said, "the whole thing will flare up in America."

Despite opposition from exhibitors and "free" television, Mr. Davis felt sure the experiment would go ahead in the U.S.

The start might be delayed by legal arguments during the Federal Communication Commission hearings or even by a private bill in Congress, but he did not think these tactics would succeed in stopping the experiment.

THE Telemeter experiment in Toronto, he thought, had not been an economic success, but he pointed out that this experiment had been launched for the sole purpose of learning lessons about the system and, in this respect, had succeeded.

"Barney Balaban (president of Paramount) told me there were two things they were now going to do. First, to reduce the cost of the equipment and, second, to build up programmes and increase the subscriber figures until they are economical."

It has been calculated that an average revenue of 2½ dollars per week from each installation would make it a profitable operation.

The operators of both systems were experimenting in various ways to reduce the cost of equipment and installation. So far as Phonevision was concerned, there would be an initial charge of 10 dollars for the operating box plus a service charge of 39 dollars.

ANOTHER important point to be considered, said Mr. Davis, was the choice and variety of programmes. Apart from Broadway shows and

top events, Phonevision would bid for films, "but unless they can get outstanding attractions, they will take hardly anything at all."

Although neither system was at present able to use colour, Mr. Davis understood that Tele-meter was very close to solving the problems involved. However, Barney Balaban stated that they were proceeding on a one-gun system for colour and they were close to getting it.

On the question of CEA policy, Mr. Davis observed: "If toll-tv comes, the ultimate objective of the industry must be to try to get some sort of control over the programming so that it does the least possible harm to cinemas."

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NO ONE will be surprised at the news that not even a serious illness could keep Sidney Box entirely out of the film business.

After Christmas he will be going to the U.S. to write the screen play of the film to be made on the life of Lord Baden-Powell. This was the project that the late Cecil B. DeMille was working on at the time of his death two years ago, and his daughter, Susy Harper, and his old associate, Henry Wilcoxon, are carrying on with it.

Mr. Wilcoxon, who was over here last week to discuss the matter, said he had chosen Sidney Box "because we feel it essential that an Englishman should prepare the shooting script of this great man." Both Wilcoxon and Box are former scouts.

No distribution deal has yet been fixed, but, because of the very old and affectionate affiliation between Paramount and DeMille, the Paramount organisation in this country has been giving every assistance in the work of preparation; and the film will be British quota.

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IN a buoyant, confident and highly optimistic mood, Milton Rackmil, president of Universal Pictures, arrived in London at the week-end for the launching of "Spartacus" at the Metropole on Wednesday.

He was accompanied by Americo Aboaf, vice-president and foreign general manager of Universal International.

It is not difficult to find the reason for Milton's elation.

Apart from the fact that he is certain that "Spartacus" will be among the top grossers in the road-show category, Milton has the satisfaction of knowing that Universal has passed through the most successful year in the history of the company.

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IT is the outcome of the complete re-vamping of the company's operations, following its acquisition by Decca Records. The company has been brought from the point of near disaster to a stage where Milton can boast that it is operating without a bank loan of any kind.

There surely must be a unique position for a major producer-distributor corporation.

Milton's claim that Universal now has a higher inventory of top-quality productions than any other American company. He named a round dozen which, together with other pictures scheduled, puts Universal in the position of having a complete schedule of releases for 1961.

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BEYOND the two pictures a year from Hammer, and "The Grass Is Greener," currently in production here, Universal had no definite plans for the expansion of its production interests in Britain. But Milton observed that Universal would make films in the countries



Universal International chiefs arrive at London Airport for the premiere of "Spartacus." Left to right: Americo Aboaf, vice-president of UI; J. Nelson-Sullivan, co-ordinator of European publicity for UI; Mrs. Milton Rackmil; Douglas J. Granville, Home Office representative in the U.K. and Ireland; and Milton Rackmil, UI president

most suitable to the subjects selected for production.

To round off the pleasant meeting, Fred Thomas presented the Universal president with a personal gift from John Davis. It was a handsome desk set adorned with the figure of "The Man With the Gong" and a globe incorporating a clock, thermometer, barometer, a humidity meter and a device for calculating the time in different parts of the world.

The gift was presented as a symbol of the happy relationship which has existed for so many years between UI and Rank.

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FORWARD-LOOKING is an understatement when applied to those lively brothers, Kenneth and Gerald Shipman.

Since they took control of Twickenham Studios there has been a constant programme of development in the facilities available and a parallel extension of the studios affiliations for production.

Already they are putting into action films to be made in conjunction with Alliance Distributors and with Bryanston and plans also include work with George Brown and Aubrey Baring, and these are not all.

If all their building and producing projects came to fruition, Twickenham will undoubtedly become one of the most important independent centres of British production.

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FROM Lion International I hear that the Boulting Brothers' "Carlton Brown of the F.O." is doing exceptionally well in the U.S., where it is released under the title of "Man In A Cocked Hat."

The film has been held over in 14 out of 16 suburban situations in New York.

After a 13-week run at the Little Carnegie Theatre, it was transferred to the 55th Street Playhouse Theatre where it ran for another five weeks.

The company is also delighted with the outstanding business being achieved with the Boukings' "I'm All Right Jack," and is now preparing a big launching campaign for the

third picture from the team, "A French Mistress," which goes into the New York Guild Theatre on December 19.

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VARIETY CLUB'S ninth annual dinner-dance is to take place at the Dorchester Hotel, Park Lane, on Saturday, February 25. Past Chief Barker Nat Cohen, chairman of the organising committee, tells me that tickets will be £4 4s. each and application forms are to be circulated to members at the end of the month.

The programme includes dancing to the music of Ted Heath, Edmundo Ros, Cyril Stapleton and Sydney Jerome; a cabaret of topline stars; a raffle for two cars, with consolation prizes of two BOAC first-class return tickets to Rome, a diamond brooch and a tape recorder; and the always popular tombola, offering 1,500 attractive prizes.

Crewman "Dickie" Pearl, assisted by Crewman Harry Woolf, has once again undertaken the production of a souvenir brochure, and has set a target of £12,000.

Co-chairmen of the car raffle sub-committee are Barkers Gerry Fernback and Clifford Jeapes. Crewman Billy Manning and Barkers Guy Thayer and Irving Harris are organising the tombola.

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NATKE'S A. R. Mingaye happily told me that he had just sent off a cheque for £562 3s. to the CTBF.

This substantial donation represents the proceeds of the NATKE 70th anniversary ball, organised by the Film Studio Divisional Council, and held at the London Lyceum ballroom on September 30.

The result was about £200 in excess of Mingaye's most optimistic estimate of the profit.

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SORRY to hear that J. D. Tutin, CMA's assistant licensing controller, has suffered a slight heart attack. I am told he is responding very well to treatment and is getting along quite nicely.—The Stroller.

News of the Week

Local authorities to study censor problems

A ONE-DAY study course to brief local licensing authorities on the procedure regarding film censorship is being planned jointly by the County Councils Association and the Association of Municipal Corporations. No date has yet been fixed, but the course will be held in London and possibly in the North of England.

It will deal with the function of the BBFC, with illustrated references to the inclusion, exclusion and reduction of selected sequences; the division of films into categories; the difficulties which are created between the Board and the authorities; and the control of advertising bills on cinemas, hoardings or elsewhere.

The local authority associations state: "It is hoped that this series of talks and film sequences, during the course of which questions and answers are expected to take a prominent place, will assist members of licensing authorities in the exercise of their functions."

SCMA-CEA talks on December 21

THE SCMA and CEA are to meet on December 21 to resume discussions on revisions of their national pay agreement. This follows last week's SCMA executive meeting to consider offers made by the exhibitors on November 8.

Bill Ellison, SCMA secretary, said this week: "The greater part of the executive meeting was devoted to the offers. We gave full consideration to them and are now going back to carry on negotiations."

He also reported on the society's autumn recruiting campaign launched in October. Results had been very encouraging, he said, notably in Scotland—especially Edinburgh—and the industrial areas of Yorkshire.

"But new members are also coming in from all over the country and I think we have had more in the past two months than in any other campaign in recent years," he added.

Short-term renewal of Liverpool licence

A LIVERPOOL cinema had its licence renewed until March 31—instead of the usual 12 months—after V. F. Crosthwaite, chairman of Liverpool Theatres and Public Entertainments Sessions described certain X film posters displayed outside the cinema as likely to be injurious to morality; offensive to public feeling; and to offend against good taste.

The posters should not be displayed, he said. The short renewal of the licence would give the management of the cinema—The Scala, Lime Street—an opportunity of "putting its house in order."

Mr. Crosthwaite said the Chief Constable should give special attention to future displays

outside the cinema and should not hesitate to take action if he considered it necessary.

When the renewal application was made on Friday there were a number of objectors who claimed the life-size posters advertising X films outside the cinema offended good taste and decency.

Miss Rose Heilbron, QC, appearing for the cinema, said today the posters were in no way offensive. Frank Hazell, assistant to the managing director of Gala Films, told the Committee the posters had been shown elsewhere in the country without objection. Four of five of the films advertised had won international awards.

Hugh French to make Churchill film

PARAMOUNT has completed the formal signing of contracts with producer Hugh French for the filming of the early life of Sir Winston Churchill following the conclusion of five weeks of personal discussions between Sir Winston and French in Europe.

French, who has checked in on the Paramount lot, acquired additional Churchill properties in the deal, which now includes his four volumes of "World Crisis." Exclusive motion picture and television rights had already been obtained by Paramount for Sir Winston's "My Early Life," which was published in America under the title of "A Roving Commission."

Orb inquiries

ALL INQUIRIES in connection with Orb products should in future be addressed direct to Unifilm (London) Ltd., National House, 60-66, Wardour Street, W.1.

As from last Monday, all invoicing and accounts are being rendered by Unifilms. Dispatch will continue to be handled by Rank FD and publicity by Girosign.

Renters' licences

RENTERS' licences will cover a 12-monthly period and will cost ten guineas as from the beginning of next year. The new fee is in proportion to the £7 17s. 6d. charge for the current nine-month licence.

NAME CHANGES IN RANK GROUP

The Rank Group has made the following changes to standardise company names throughout.

J. Arthur Rank Overseas Film Distributors Ltd. has become Rank Overseas Film Distributors Ltd.

J. Arthur Rank Productions Ltd. has become Rank Productions Ltd.

J. Arthur Rank Organisation (Management) Ltd. has become Rank Organisation (Management) Ltd.

The names of numerous overseas companies have been similarly changed.

Censorship-AIC seeks talks with PMG and ITA

THE POSTMASTER-GENERAL and the Independent Television Authority are to be asked to receive a deputation from the AIC to discuss the question of films, banned in certain parts of the country, being shown on television.

This was the main outcome of a long discussion of censorship—as applied to local authorities, as it may affect television—and the proposal for a new certificate category by the AIC council at its monthly meeting last week.

It was stated that films, which had been banned by local authorities in certain areas, were in fact being shown on television. Declared president H. P. Mears: "What is censored for the cinema public should also be censored for the tv public."

He added: "If, and after, we discuss the matter with the television people, we will set the ball rolling by getting questions asked in Parliament."

Two of the films concerned—both with X certificates—were "Cosh Boy" and "I am a Camera." Both had been banned in Warwickshire and were at present in the hands of tv companies. "These films have been banned in certain cinemas and it is not right that they should be put over the tv channels where they can be seen by children . . . and in the areas where they have been banned," said vice-president H. Orr.

Successful

The whole question of censorship by local authorities was discussed by AIC officers at the Home Office last week, and Mr. Mears reported that "it was a long and very successful session in our opinion."

"We were very well received," he continued, "and we explained the purpose of our visit and discussed tv, films and censorship. Particularly, how local authorities in certain areas use their powers to carve great chunks out of pictures."

Although the Home Office explained that there was no official action they could take in the matter, the deputation was still hopeful that something would be done, he said.

"We discussed the procedure all over the country with regard to censorship and remained that we felt this was something that should be universal and not only to be applied to particular towns or areas."

The Council agreed that the matter would rest for the time being and it was hoped that representations could be made at a meeting in the near future between the local authorities and the BBFC.

Mr. Orr brought up the matter of the proposed "AA" certificate category and said that this would be most confusing to the public. Instead, he suggested, there should be four clearly defined categories—U for anybody, A for adults, X for subjects on social problems and sex, and the re-introduction of H for horror and science fiction.

Other members felt, however, that there were enough restrictions on cinema-going already and there should be no change in the present system.

Performing Right Society.—The tribunal reported that the case before the court would be over the differential rate of discount would be heard in March and the various documents had been lodged. The CEA had intervened as an interested party, he said, and both sides had agreed not to engage counsel.

Annual meeting.—The annual general meeting will be held at the "Angel and Crown," Warwick Street, on January 4, 1961.

CEA SUBMISSION—continued

in smaller circuits, and 1,413 cinemas, which are held in individual ownership, are members.

The most vulnerable to any extension of services, it is felt.

The situation is furthermore complicated by the fact that whilst some of the larger interests have, by reason of their greater resources, been able to diversify their activities in the form of entering the field of television relay and commercial television, the smaller cinemas, by reason of their lack of resources, have been unable to take similar action.

Despite this difference between large and small members, the submission points out that there is "complete agreement amongst all exhibitors solely as such in expressing opposition to an extension in the television services and particularly in relation to toll-television."

In recording its opposition, the CEA makes the following points:

(a) Reference has been made earlier to the question of self interest and the general belief that the introduction of toll-television would seriously affect cinema business. This view is not exclusive to exhibitors because the chairman of British Home Entertainments, Ltd.—a company recently formed with the object of obtaining a monopoly of a third channel for toll-television purposes—has acknowledged in a press interview that the company's operations, if achieved, would not be a "tremendous attraction" to exhibitors.

Exhibitors feel they are fully justified in calling attention to their own position as on the other side of the picture it cannot be thought that the protagonists of toll-television are solely motivated by public spirited ambitions to improve the level of entertainment and culture comprised in existing television programmes.

(b) It is the claim of the protagonists that toll-television by reason of its revenue potential will be able to supply better programmes than free television. This, however, assumes that at present the quality of television programmes is materially restricted by financial considerations.

Whilst this may be true in respect of a few isolated items which may not at present be available, it certainly cannot be said that there exists a sufficiency of outstanding attractions which are now denied to free television but which could be made available to meet the continuing programme requirements of toll-television.

Inevitable

The inevitable result would be that there would be transferred to toll-television a large proportion of the better items at present on free television and a general deterioration of the existing free services would ensue, to the overall detriment to the public.

(c) There seems to be little doubt that increased television and particularly toll-television would lead to even greater concentration than at present of the means of entertainment, the arts and sport. Apart from concentration in control, there would inevitably be a tendency to geographical concentration in London with a resultant neglect to the provinces of musical, dramatic and other forms of entertainment.

Such a situation would inevitably be affected in that the first ranking fixtures and events would secure major public interest and secondary events would be starved of support—a trend which is already becoming manifest in the case of the point of extinction.

(d) In considering public interest the Commission on Broadcasting will no doubt examine the possible social consequences of extended television services. The use to which members of the public devote their leisure time can be of considerable social significance, particularly in mind the extent to which a large proportion of our social structure today depends on the voluntary service and partake in communal activities and sports.

In turn, forms much of the basis of community life, involving as it does social con-

tact and the exchange of ideas between groups and individuals. Any extensive increase in calls on leisure time which are unproductive or which anchor down the public to their homes cannot do other than tend to break down this social structure.

(e) The development of toll-television on a large scale would inevitably involve substantial capital and consumer expenditure, particularly if payment for programmes was made by the "slot" method. Even assuming the public was prepared to accept its share of that expenditure which, in the absence of any reliable evidence to the contrary, is by no means certain, it would be very questionable whether the diversion of the productive effort required to make toll-television a practical reality in terms of the necessary equipment would be justified.

In recent hearings before the American Federal Communications Commission it has been testified that the cost of each decoder for use with a home television set on toll-television is 125 dollars. Bearing in mind that this cost would have to be repeated many thousands of times before toll-television became of any consequence, it is apparent that a vast capital expenditure would be involved.

Extinction

(f) Exhibitors cannot believe that the Government, which has gone to considerable lengths in trying to maintain a healthy British film industry, would be ready to see an integral section of that industry which serves an undeniably important social function dwindle perhaps almost to the point of complete extinction.

For a number of years exhibitors accepted the Government's call to make a voluntary subsidy for British film production, which production for many reasons the Government was anxious to preserve, and that subsidy still continues today in a statutory form.

If British film production in future is to turn its efforts away from the cinema, exhibitors can hardly be expected to continue to give financial help.

(g) Finally, exhibitors cannot ignore the fact that in recent years the tendency has increasingly been for the control of the entertainment industry in all its branches to be concentrated in the hands of a few large interests.

Exhibitors cannot believe that any further encouragement of this tendency which would inevitably follow the introduction of toll-television would be in the best interests of the public.

For all these reasons, as well as those mentioned in the earlier paragraphs of this submission, it seems that exhibitors as such must come down on the side of opposing the introduction of toll-television or possibly any extension of television services beyond the existing programmes.

A further point raised is that the future of the cinema industry is of concern to the public as well as to the exhibitor. The cinema is not obsolescent as a leisure pastime and its value to the masses as an important social amenity cannot be overlooked, it is stated.

The submission also refers to the possibilities of the use of electronic means for conveying programmes to cinemas and indicates that considerable development has taken place in large screen tv presentation.

It is stated that exhibitors would consequently wish to be able to take advantage of such modern technical advances to help in their primary function of bringing the best possible entertainment to the public in their cinemas.

Columbia promotion

BECAUSE of the broadening of the scope of his responsibilities, C. W. Lewis, manager of Columbia's billings and statistics department, has been appointed sales accounts manager.

SPECIAL PLEA—contd.

variety of reasons other than a purely natural self-interest in survival.

It is sad, but apparent, that there is an insufficiency of creative talent and product to supply the previously existing theatres, cinemas, three radio services and two television services.

The provincial theatre has almost disappeared in this area and there is now only one live theatre left in Cardiff, no other having survived throughout South Wales.

Approximately one-third of the cinemas in South Wales have closed, mainly in suburbs and small communities, because of the competition of television and more facility for the spending of free income, and it is found that the public have now ceased "going to the pictures" and are interested in seeing only a particular film. Such selectivity automatically causes fewer, but more expensive, products.

Any further demands on the small and apparently reducing number of available artists with box-office appeal, will tend to cause an inevitable lowering of present standards and probably the gross overpayment of those artists competent to command bookings.

Even today, it is found that the present broadcasting facilities have sadly depleted the number of musical societies, choirs, debating societies, etc., and the art of conversation seems to have disappeared and it is felt that further extensions of broadcasting would have serious effects on the cultural life of this area.

It would appear that, by virtue of the revenue available to toll-television, it would be in a position to command the best in entertainment and in sport. There would be a disastrous effect on communal life: the activities of Chapels; Churches; Youth Organisations; Welfare Institutes, and Amateur or Professional Sport. This in turn would militate against the success of charitable organisations and normal healthy and helpful pursuits of the public.

Without doubt it would also have a damaging effect on cinemas, clubs and institutes with inevitably further closures; reductions in staffs; loss of rateable values, and the home facilities for study by youth would be adversely affected. If permitted, problems of censorship would require close consideration.

In the cinema, regulations are in existence to deal with certain films considered to be unsuitable for children, apart from parental control, but it is noted that films precluded from exhibition to children have already been shown on television as well as many other subjects which normally would be considered improper for children.

The additional expense involved in toll-television may not appear important, but it would increase the class consciousness in certain homes, and old-age pensioners and other underprivileged classes unable to pay the additional charge could have cause for grievance.

With the tendency in industry for a shorter working week and increased leisure time, it is felt that further forms of home entertainment which are not conducive to good normal family life as it was previously known, are not in the best interests of the community.

As members of this branch of the Association, we strongly urge the committee to rule against further extensions of television and in particular toll-television.

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World Markets

First big release to television of Columbia's post-'48 product

NEW YORK.—The largest group of post-48 motion pictures from a major studio will be released to television according to Jerome Hyams, vice-president and general sales manager of Screen Gems, Inc., a subsidiary of Columbia Pictures.

It was announced that 275 features were sold to each of five television stations owned by the Columbia Broadcasting System of which approximately 200 are post-48's from Columbia Pictures and the balance are pre-1948 Universal International features.

This marks the first release of post-48's by Columbia in sizeable numbers or by any company in the industry to date. Among the films are several Academy Award winners.

+ + +

CINERAMA INC. has placed the largest single order ever given for motion picture theatre equipment, it was announced by Nicolas Reisini, president of the company. Totalling well over 2,250,000 dollars the order will provide 70 complete Cinerama theatre installations around the world within the next eight months.

+ + +

TOA REPORTS that the October-November period has been one of the worst in modern theatre history. This follows a good summer with business extending through the first week of October as the quality releases of the period made their way down the ladder to the subsequent runs and the drive-ins.—Mel Konecoff.

Two-feature shows to beat television

BONN.—West German specialised theatres playing Hollywood Western and action films are now starting shows with two features. Single-feature programmes have been the standard practice in Germany for the last 25 years.

Two-feature policy by specialised houses is

being introduced in the light of mounting television competition. The new policy will increase demand for Hollywood product in Germany, but is opposed by most of the country's theatre owners. General fear is that the practice may spread to general houses, too, meaning higher exhibition costs and a static box-office income.—Gustav Genschow.

Abolition or relief of Victoria's ET

SYDNEY.—The Victorian Government has abolished entertainments tax for 60 per cent. of the State's theatres because of the effect of television competition; while others will be given substantial relief under legislation outlined by the Legislative Assembly.

Legislation provides for complete exemption from tax for those theatres where the previous weekly liability had been under £20, and a sliding scale for those theatres where the tax liability had been under £100.

Meanwhile, the president of the Federated Chambers of Commerce of Western Australia, H. U. Kendall, has stated that abolition of entertainments tax in that State is essential if the motion picture industry is to survive.

The president said that theatres within tv range had lost between 40 and 80 per cent. of their business because of television and late hotel closing.

Sixteen theatres had closed down and four had reduced screenings in WA since the introduction of television,

+ + +

THE Australian Film Institute is to meet with other interested parties to discuss the future of the Australian Film Awards. Among subjects for discussion will be whether all entry fees should be dropped.

In addition, the meeting will study the inclu-

sion of special categories for 16mm. and 35mm. films, children's films and television productions. A scheme envisaged by a public relations consultant calls for the raising of £50,000 through the issue of debentures. Money, when invested, would yield £2,000 annually for distribution as cash prizes to replace the present trophies and medallions.

+ + +

IN THE largest theatre offer since the introduction of television, the ten cinemas operated by Wollongong Theatres on the south coast of New South Wales have been placed on sale.

Two of the theatres have been closed for some time, but the others are still operating at Dapto, Kiama, Port Kembla, Wollongong, Thirroul, Bulli and Corrimal.

+ + +

TWENTIETH CENTURY-FOX'S "South Pacific" has attracted a total of 1,384,656 patrons in its Australian capital city release dates to lead the road-show attractions now scoring top receipts throughout the Commonwealth.

In its first 95 weeks at the Sydney Mayfair the Todd-AO musical had been seen by 877,052 patrons. Melbourne Esquire figures for the first 89 weeks were 642,674; Adelaide Plaza total for 48 weeks was 221,730; while 144,200 moviegoers saw the film in its first 19 weeks at the Brisbane St. James.

The film has just commenced its Perth season at the Plaza Theatre, while all other seasons are continuing and Hoyts Theatres, Ltd., expects the total of admissions to top the two million mark before the end of November.

+ + +

MORE THAN a quarter of a million patrons have seen MGM's "Ben-Hur" in Sydney and Melbourne since it opened six months ago, while interstate admission figures are: Perth (eight weeks) 54,581; Adelaide (seven weeks) 53,929; Brisbane (six weeks) 50,512.

+ + +

PARAMOUNT'S Alfred Hitchcock thriller "Psycho" has been rolling up roadshow-type receipts in regular admission seasons which have topped the box-office records set by "The Ten Commandments."—Bill Beecham.

Distribution problems in Northern Ireland

BELFAST.—At the instigation of a number of members Northern Ireland CEA has approached KRS on two major problems relating to film distribution in the Province.

One concerns the condition of film on re-release: the other a tendency to complicated booking which is causing grave transport problems for out-of-town exhibitors.

Members have said that they are receiving mutilated film and want the KRS to exercise a stricter control on standards.

The problem of distribution is tied to the fact that film copies are in short supply for Northern Ireland and often there is difficulty in getting a copy from one cinema to another in good time.

+ + +

MEMBERS of the Northern Ireland CEA are to visit Ulster Television on December 13 as guests of the "Preview" team. They will be taken on a conducted tour of the station and will see a recorded edition of "Preview," the company's entertainment magazine.—S. Gordon Duffield.



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PUTTING 'SPARTACUS' ON THE MAP

"Spartacus" has been heralded by an ambitious poster campaign. In Piccadilly Circus there is a huge vertical display (1), and in Oxford Street a similar poster has the familiar gold medallions (2). The Alitalia showroom in Regent Street has devoted a window to the film with life-size cut-outs of the stars (3). At Tottenham Court Road, "Spartacus" is advertised in a front-of-house neon sign at the former Odeon Theatre



Reviews for Showmen

Edited by JOSH LINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
† Breath Of Scandal, A (Paramount)—U.S.	98 min. (A)	Sophia Loren ... John Gavin Maurice Chevalier	Period romantic comedy, set in Austria and sprayed with glorious Technicolor, telling of checkered romance between ravishing princess and American commoner. Story slight, but Sophia Loren captivating, support hand picked, staging superb and theme song haunting	Very good title ... 1 star light proposition (C)
* No Kidding ... (Anglo Amal.)—British	87 min. (U)	Leslie Phillips ... Geraldine McEwan Noel Purcell	Comedy concerning young married couple who clear many obstacles while establishing holiday home for wealthy folk's offspring. Adult, adolescent and juvenile players talented, direction resourceful, sentiment popular, humour uninhibited and staging adequate	Capital British ... booking (C) light
* Shoot To Kill ... (E. J. Fancey)—British	63 min. (U)	Dermot Walsh ... Joy Webster Frank Hawkins	Modern "cloak and dagger" showing how newspaper reporters forestall Red agents in Geneva. Backgrounds authentic and footage handy, but tale far-fetched, and acting and treatment uneven	So-so "second" (C)
† Spartacus ... (Rank)—U.S.	193 min. (A)	Kirk Douglas ... Jean Simmons Laurence Olivier	Stunning Super Technirama 70 and Technicolor spectacle. Based on Howard Fast's international best seller, it's about a slave who raises an army against Roman legions, but finally suffers defeat. Part factual story powerful, cast tremendous, romantic asides frank and compelling, highlights terrific, settings stupendous, dialogue both incisive and witty, camera work masterly and musical accompaniment first class	Colossal star studded box-office perennial (C)

(C) SUITABLE FOR CHILDREN

(CC) EXCELLENT FOR CHILDREN

(NC) NOT FOR CHILDREN

* BRITISH QUOTA PICTURE

† IN COLOUR

Spartacus

Rank-Universal. American (A). Super Technirama 70. Photographed in Technicolor. Featuring Kirk Douglas, Jean Simmons and Laurence Olivier. Produced by Edward Lewis. Directed by Stanley Kubrick. Screenplay by Dalton Trumbo. Director of Photography, Russell Metty. Musical Director, Alex North. 17,370 feet approx. Release not fixed

SPELLBINDING and soul searing. Roman spectacle, brilliantly presented in Super Technirama 70 and Technicolor. Based on Howard Fast's international best seller, it's about a slave who, inspired by a beautiful slave girl, raises an army from among his fellow slaves and challenges the might of pagan Rome, but, following a desperate four-year struggle, loses his life, as well as his campaign against tyranny and oppression. The tale, compounded mainly of sex and savagery, has, strangely enough, deep spiritual overtones and these put its message, equally applicable today, across. Its staging beggars description, but the leading characters are never lost in the vast crowds nor overshadowed by towering masonry. Kirk Douglas, who seldom leaves the screen, handles an exacting and formidable chore with considerable artistry and unprecedented stamina as Spartacus, and his co-stars are no less impressive. Moreover, the dialogue is frequently witty and incisive, its camera work merits an Academy Award, and the musical score is outstanding. Definitely the giant of marathon spectacles, "Spartacus" will fill the Metropole, Victoria, and specially selected key provincial halls for months, nay, years, to

come. Colossal star-studded box-office perennial.

Story.—In 73 BC, Spartacus, a Thracian slave, is bought by Batiatus, head of a gladiators' school at Capua. Marcus Crassus, a Roman general, unexpectedly arrives, accompanied by depraved women, and they demand to see two men fight to the death. Spartacus and his coloured friend, Draba, are selected, but although Draba gains an advantage over Spartacus he refuses to slay him. A guard immediately spears Draba and Crassus finishes him off. Spartacus and Varinia, a slave girl, fall in love, Spartacus flees the school, releases other slaves, builds up an immense army and demolishes Roman legions. Gracchus, a political leader, and Crassus are bitter enemies and, during Crassus's absence from the Senate, Gracchus appoints Glabrus, Crassus's protegee, leader of the Roman armies. Gracchus's plot to discredit Crassus works, for Spartacus defeats Glabrus's forces. Crassus then leads his army against Spartacus, thousands of slaves get killed, and Spartacus and Antoninus, Crassus's former body slave, are taken prisoners. At this juncture, Varinia bears Spartacus a son, but she is forced into Crassus's service. Crassus decrees that Spartacus and Antoninus shall engage in mortal combat, knowing the winner will be crucified like the other mutinous slaves. Spartacus is the victor. Realising he has lost political power, Gracchus pays Batiatus to free Varinia and her baby, and commits suicide. At the finish, Batiatus drives mother and child along the Appian Way where Spartacus hangs, still alive. Varinia holds up the baby to the dying warrior and whispers "He's your son, Spartacus . . . he's free. . . ."

Production.—The picture, which cleverly steers

the middle course between the high and the lowbrow, makes tremendous spiritual and physical impact as it recapitulates one of the earliest recorded struggles by enslaved people for emancipation. Kirk Douglas meets his match in muscular demands as the dedicated, forceful and uncompromising Spartacus. Jean Simmons, at once gentle and courageous, successfully negotiates the sexy passages as Varinia. Laurence Olivier contributes a subtle portrayal of the sophisticated Crassus, Charles Laughton as the artful, yet human, Gracchus. Peter Ustinov, too, scores legitimate laughs as the unctuous, hard bargaining Batiatus. Tony Curtis is a bit out of his class as Antoninus. The opening scene and it steadily reaches a terrific climax as the battle sequences, resulting in the annihilation of the slave army, approach. The romantic thread is, however, never lost. The constant appeal to the heart atones for unbridled brutality, blood and wholesale slaughter. The neat combat scenes, too, have a steady effect. Through Stanley Kubrick's masterly co-ordination of stars, supporting players, script writers and musicians, "Spartacus" will not only all regular filmgoers at its feet, but many of the cinema's lost millions, too. What's your twenty-two carat? Hardly, but what's your teeth on a film that is as good as

Points of Appeal.—Gripping story, strong stars and title, showmanlike treatment, human and feminine angles, hair-raising battle sequences, superb backgrounds, magnificent photography, Super Technirama 70 and Technicolor.

continued on page 29

**GOODNESS
GRACIOUS ME...**

*Did you ever see
such casting!*



**SOPHIA
LOREN**

**PETER
SELLERS**

A DIMITRI DE GRUNWALD PRODUCTION

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**ALL RECORDS SHATTERED
FOR A SEVEN-DAY BOOKING
ON THE RANK CIRCUIT
IN N.W. LONDON!**

"Get after 'The Millionairess' at all costs and
finish the old year in the money"-JOSH BILLINGS *Kine Weekly*

CINEMATOGRAF... 8.
SPECTACULAR HOLIDAY

R.F.D AND ANGLO COMBINE TO OFFER YOU A GREAT

CARTHAGE

starring **TECHNICOLOR**
ANNE HEYWOOD · JOSE SUAREZ
IN ALPHABETICAL ORDER
PIERRE BRASSEUR · DANIEL GELIN
ILARIA OCCHINI · PAOLO STOPPA

TECHNIRAMA
Erno Crisa
Edith
Direct
A Franco-Italiano



HOLIDAY PROGRAMME!
GREAT 'TILL-FILLING' PROPOSITION!

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and

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Directed by **CARMINE GALLONE**

A Franco-Italian production Produced by C. Gallone S.p.A. Gallone S.p.A. Rome - Lux C.C.F. Paris

AND

ZENA WALKER · ROBERT URQUHART
LISA DANIELY · RUPERT DAVIES

DANGER TOMORROW





John Lemont and Leigh Vance were hosts at a cocktail party and reception to launch the first film to be made under the banner of Zodiac Productions. Their first production "The Frightened City" is for Anglo Amalgamated and stars Herbert Lom, John Gregson, Sean Connery, Alfred Marks and Yvonne Romain. It is an exposé of the protection racket in London. The film started at Shepperton on Monday. Lemont directs from Vance's screenplay and they are joint producers. Above: Leigh Vance, Nat Cohen, Stuart Levy, John Lemont

ZODIAC'S FIRST PICTURE FOR ANGLO



Above: John Lemont, John Gregson, Yvonne Romain, Leigh Vance; Yvonne Romain, John Lemont, Alfred Marks; John Gregson, Phillip Bartlett, Stuart Levy. Below: Alan Kean, John Lemont, David Deutsch; Norrie Paramor, Yvonne Romain, Alfred Marks; John Lemont, John Troke, David Deutsch



Your Films

—by JOSH BILLINGS

West End

LAST WEEK I included "La Dolce Vita" (Columbia—Totalscope—Italian) among the hard ticket Christmas attractions, but, according to the advertisements, the film will play continuously at both the Columbia Theatre, Shaftesbury Avenue, and the Curzon Cinema from December 9.

When I discovered the film's length and read on the invitation to the combined press and trade show the words, "Kindly note there can be no admittance after the time stated," I felt sure the opus would have set performances. I also took it for granted that its producer, Federico Fellini, a strong-willed perfectionist, would not permit his highly controversial and widely publicised film to be seen other than from the beginning. How wrong one can be. Just a mixed up kid, that's me!

"TUNES OF GLORY" (United Artists—British), the military melodrama, established a new house record at the Odeon, Leicester Square, last Saturday. Its two big guns, Alec Guinness and John Mills, put up terrific performances and manager Peter Hall assures me that all types of audiences have nothing but praise for their acting and the film. Incidentally, "Tunes of Glory" will remain at the Odeon over Christmas.

ALTHOUGH made expressly for the juvenile trade, "The 3 Worlds of Gulliver" (Columbia—Supra-Dynamation) was heavily criticised, strangely enough in newspapers whose readers have a high intelligence rating. No matter, the picture's luring both young and old to the Odeon, Marble Arch, and all, I understand, are thoroughly enjoying it. Brilliant photography backed the oracle.

"UNDER TEN FLAGS" (Paramount), a war melodrama dealing with the activities of a surface raider, is doing average business at the Odeon. It'll keep the hall warm for "The Girl of the Year" (Paramount—British), a version of the sensational stage success. I'm very much mistaken. "Suzie's" to put even "Psycho's" figures in the

WHEN it comes to breaking records, none of the current West End offerings has anything on "Never on Sunday" (United Artists—Greek). The Hellenic romp is taking over a thousand at the London Pavilion, a theatre with only modest seating capacity. By the way, I jumped to the conclusion that "Never on Sunday" would be a terrific winner immediately received the first week's phenomenal figures.

The only reliable crystal ball these days is one with a delayed action!

THAT rollicking comedy, "North to Alaska" (Twentieth Century-Fox—CinemaScope) has done darned well at the Carlton, Haymarket. It leaves tomorrow, but only because "Can-Can" (Twentieth Century-Fox—CinemaScope) was scheduled for the festive season. The last named, screen bubbly, is a particularly appropriate choice.

"BUTTERFIELD 8" (MGM—CinemaScope) is definitely clicking at the Warner Theatre and knocking many of its competitors for six. It has an X certificate and not without reason. Sex is the melodrama's main ingredient, but Elizabeth Taylor, seen at her loveliest, puts a big heart tug in the seamy shenanigans. You can't go far wrong with this one.

THE SUCCESS of "The Millionairess" (Twentieth Century-Fox—CinemaScope—British) in the suburbs has increased, not reduced, its West End receipts. Finding it impossible to get into their local halls, people are rushing up to the Rialto, Coventry Street, to see it.

COLUMBIA'S "I Aim at the Stars" is wide of the box-office bull at the Leicester Square Theatre. Its subject has little appeal to British audiences, but a few fans are being deceived by its intriguing title. I can see the film getting a rocket in certain London areas.

THE DISNEY "double bill," "The Jungle Cat" and "The Hound That Thought He Was a Raccoon," is holding up remarkably well at Studio One, Oxford Street. "The Swiss Family Robinson" (Disney—Panavision—British) is due in shortly. It should take a fortune.

WHEN IT COMES to billing, the Anglo-Amalgamated British programme, "Please Turn Over" and "Marriage of Convenience," has a saucy ring. It's bringing 'em in at the Ritz.

"SHADOWS" (British Lion—American) is still going great guns at the Academy, Oxford Street. All the more credit to the film since the Academy specialises in Continental product.

On release

NOW FOR THE releases, "The Millionairess" (Twentieth Century-Fox—CinemaScope—British)

has just completed the three legs of its London runs. It started off by breaking all records for the Rank North-West circuit and maintained a terrifically high average. It has, of course, still a long way to go—very little of the country has been covered—but by the time the total receipts are known it will, I warrant, be breathing down the necks of "Doctor In Love" (Rank—British) and "Hercules Unchained" (Warner-Pathe—Dyaliscope—Italian)!

MGM'S "Village Of The Damned" (Metro-scope—British) proved quite a turn-up. The circuits didn't rush to book it and the film was, by all accounts, treated with like caution in America, but it's also clicked across the Big Pond. Definitely a safe bet.

"PORTRAIT IN BLACK" (Rank-Universal) is doing reasonably well. Sex and murder melodrama, the film's hokum, but its cast contains popular and talented players and it's marvellously dressed and staged. "Portrait In Black" should keep you out of the red.

THERE'S BEEN a steady demand for "The Spider's Web" (United Artists—British). The "who-dunnit" is, needless to say, adapted from an Agatha Christie play and the author definitely counts for something.

THE WARNER-PATHE "double bill," "The Plunderers" and "Pay Or Die!" got off to a very satisfactory start. The well-contrasted programme offers good value for money, a point not being overlooked by bargain hunters.

"HIGH TIME" (Twentieth Century-Fox—CinemaScope) has, I fear, failed to live up to its title. It's an amusing collegiate romp, but it looks as if Bing Crosby, its star, has had his day. "The Groaner" means little in the "sweet" lives of the modern beatnik generation.

THE BRITISH LION X certificate set-up, "The Mobster" (CinemaScope—American) and "City Of The Dead" (British), is comfortably paying for its keep. It's something to break even at this time of year, let alone add to the kitty.

"SURPRISE PACKAGE" (Columbia—British) definitely laid an egg. I rang round practically everywhere hoping to hear that its star values—it co-features Mitzi Gaynor, Yul Brynner and Noel Coward—had saved it in some spots, but no luck.

THE RANK British and Italian combination, "Faces In The Dark" and "The Boatmen," hasn't done much so far. It seems that the British crime melodrama is going down well, but "The Boatmen" rests too long on its oars.

LASTLY, a word for the Renown-Eros "twin-set," "Beat Girl" (British) and "Night Of Temptation" (Italian). The pair paid off handsomely in pre-release situations and was triumphantly launched on the ABC circuit last Sunday.

PROSPER WITH ANGLO!

RENTERS' NEWS

Rank team finishes
in RAC rally

THE RANK FD "Look at Life" team which entered the R.A.C. International Rally managed to finish, battered but happy with the picture "in the can."

Ted Candy, "Look at Life" production manager, and Tom Richards, RFD promotions manager were co-drivers, with Albert Werry cameraman. They battled through five days of fog, ice, rain and—occasionally—sunshine, shooting film day and night whenever the weather let up.

Their car—a Humber Super Snipe Estate—was specially equipped to take the photographic equipment. Extra lights were fitted for night shooting, two colour cameras were carried and an ample supply of film cans were stowed away.

The Rank car made the finish at Brands Hatch on scheduled time, but several thousand penalty points had been accumulated on the way. However, the main object of the entry had been to make a film of the Rally from start to finish and in this the three-man team succeeded.

'Suzie Wong' trade
show is set

RAY STARK'S "The World of Suzie Wong" will be trade shown by Paramount at London's Plaza Theatre on Monday, December 12, at 10.45 a.m. The picture will have its United Kingdom premiere, in aid of the Children's Society, at that theatre on Wednesday, December 14.

Cast of this British production is headed by William Holden, newcomer Nancy Kwan, Sylvia Syms and Michael Wilding. Adapted from the best-selling novel and a hit play in this country and America, "The World of Suzie Wong" was directed by Richard Quine. Hugh Perceval produced in Technicolor.

Fabian praises
'Spartacus'

PRAISE for "Spartacus" comes from S. H. Fabian, president of the Stanley Warner Corporation, one of America's leading circuits.

Mr. Fabian wrote to Americo Aboaf, vice-president and foreign general manager of Universal-International: "I thought you would be interested in knowing that we are enthusiastic about 'Spartacus,' which is in the tradition of the giants among motion-picture spectacles."

"In the history of motion pictures it is an all-time great. The cast is super—the entertainment superb and the production magnificent."

Allied Artists drama
pleases Belgians

AN indication of the box-office potential of Allied Artists' "Hell to Eternity" was the

OKLAHOMA EN FETE
FOR 'CIMARRON'

When MGM's "Cimarron" had its world premiere at Oklahoma City last Thursday, the entire city was in a festive mood, with shop windows, department stores, hotels and transportation depots arranging welcomes for the film.

Top representatives of MGM's publicity and exploitation departments converged on Oklahoma City from both Coasts, co-ordinating final plans for the two-day state celebration, climax of which was the Governor's Invitational Premiere at the Midwest Theatre. Oklahoma City is the setting of the Edna Ferber story on which the MGM film is based.

The premiere was the biggest and most expensive in the history of the state and was given top newspaper, magazine, radio, TV and newsreel coverage. Maria Schell, Anne Baxter and Mary Bishop, all from the cast of the picture, attended the premiere.

Produced under the direction of studio head Sol C. Siegel, "Cimarron" was produced by Edmund Grainger and directed by Anthony Mann. Glenn Ford, Maria Schell, Anne Baxter, Russ Tamblyn and Mercedes McCambridge head the star cast.

record business when it was shown in a pre-release situation in Belgium recently—doing three times the business of a normally successful film: it will be released here through Warner-Pathe early next year.

Starring Jeffrey Hunter, David Janssen, Vic Damone, Sessue Hayakawa and Patricia Owens, the film is the true story of 18-year-old Guy Gabaldon, a U.S. Marine, who won the Silver Star Medal for bringing in, single-handed, over 2,000 Japanese on Saipan. Phil Karlson was the director and Irving H. Levin produced.

3-D reissues are
good box-office

WARNER-PATHE'S reissue of the 3-D "House of Wax" in specially selected situations is more than proving that this gimmick is as popular with the new generation as it was when the film was originally issued.

In Chatham, Luton, Barking and at Balham, the melodrama has attracted large audiences. The public's reception prompted Warner-Pathe to release two other 3-D pictures, "Phantom of the Rue Morgue" and "Charge at Feather River," offering exhibitors the chance to play a special 3-D season: so far all the exhibitors who have taken "House of Wax" have booked the other 3-D pictures.

Ambler begins work on
'Night Without End'

ERIC AMBLER, the noted British author who specialises in suspense story-telling, has reported to William Perlberg-George Seaton Productions at Paramount to begin work on the screenplay for "Night Without End," the best-selling book by Alistair MacLean.

Producer Perlberg plans to put this into production next year with an all-star cast. Debbie

Reynolds and Lilli Palmer have been named for leading roles. The story concerns the Geophysical Year, with the International Land Ice Cap, the last vestige of the ice age.

Release support
Anglo's 'Criminal'

THE Unifilms release, "Passionate Affair," will be the support to Anglo-Edinburgh award-winning crime film, "The Criminal," on its ABC release in North-West London on January 10.

"The Criminal" stars Stanley Baker, Margit Saad, Sam Wanamaker and Gregoire Aslan and has already been hailed by the trade press as one of the best gangster pictures ever made. The coupling with it of the brilliant "Passionate Affair" starring Christian Marquand and Lucile Hadzima makes this one of the most powerful double X certificate programmes for many years.

Columbia buys Bogeaus
science-fiction film

COLUMBIA has bought Benedict Bogeaus' "Most Dangerous Man Alive."

The science-fiction film, which stars Ron Randell, Debra Paget and Elaine Stewart, has been scheduled for release in June. It was directed by Allan Dwan for Bogeaus from a screenplay by James Leicester and Phillip Rock based on the story, "The Steel Monster," by Phillip Rock and Michael Pate.

'Brides of Dracula'
Sunday record

HAMMER'S "The Brides of Dracula," produced by Anthony Hinds and directed by Terence Fisher, has set up a new Sunday take and admissions record at the St. George's, York.

The picture starring Peter Cushing, Martita Hunt, Freda Jackson and Yvonne Monlaur, is a sequel to Hammer's previous "Dracula" thrillers. It is released by U-I through Rank FD.

'Hound' and 'Cat'
trade shows

WALT DISNEY'S "Jungle Cat" and "The Hound that Thought he was a Cat" are currently attracting large audiences. Studio One, are to be trade shown at today (Thursday) at 10.15.

The true life adventure "Jungle Cat" filmed in the Amazon jungle. The picture tells the story of a puppy "adopted" by coons and later taught to hunt them.

Pathe Pictorial shows

TRADE shows for Pathe Pictorial 313 and 315 will be held at the Corner, Soho Square, W.1.

Pictorial 313, which features Princess Margaret and her husband, Lord Armstrong-Jones, visited on their honeymoon in the West Indies, will be shown at 10.15 on December 13, and the other two on December 20, also at 11 a.m.



THE MAN IN THE MIDDLE

TORPEDO ZONE

(INDEPENDENT RELEASE)



CEA PRESIDENT'S REPORT ON TOLL-TV IN U.S AND CANADA

THE FOLLOWING report of the CEA president, A. Davis, on his investigation of toll-television in the U.S and Canada was presented at last week's special meeting of general council. Toll-television is a subject of very considerable concern to exhibitors at the present time. The same subject has been the concern of exhibitors in America since 1954 when they started to form plans to oppose it. Somewhat later it only seems to have come to the fore in England during the past 12 months. Before toll-television can become an important factor in the field of entertainment in the United Kingdom two outstanding questions remain to be answered:—

1. Will the idea of pay-tv fit in with Government policy and will the Government permit it?
 2. Will the public support it sufficiently to enable it to become an economic success?
- If the answer to both these questions turns out to be yes it is believed that toll-television will be the most insidious and severe form of competition ever encountered by exhibitors, in particular the subsequent run houses.

During my visit to America, where the advent of toll-television is closer than it is over here and consequently there is more public interest, I gave the whole subject a great deal of thought and had the opportunity of discussing it with many personalities both within and out of the American Industry.

I feel that in considering this subject it is unwise to think of it in terms of the existing form of television equipment because there is no doubt that during the next decade very considerable progress will be made in television techniques and presentation. At present there are a number of possible systems but, in my opinion, only two that warrant reporting on at this stage.

It will be appreciated that toll-television can be operated either (a) on closed circuits by means of cable or (b) over the air. Furthermore, there are two methods of collecting the money from the public. One is the coin-in-the-slot cash system; the other is a monthly credit system, the public paying by cheque as they do for telephones.

Paramount's Telemeter system is over closed circuit and is a cash system, whereas the RKO Zenith Phonevision system is over the air and on a credit basis. I will endeavour to give such information as I can in connection with each of these two systems and propose to divide this report into the four following sections:—

1. Telemeter.
2. RKO Zenith Phonevision.
3. Position of American exhibitors.
4. My personal conclusions.

TELEMETER

Telemeter is a subsidiary company of Paramount. In addition to being substantially involved in film production and exhibition, particularly in Canada where they own a controlling interest in a circuit of 350 theatres known as Famous Players Canadian Corporation, they are interested in commercial tv and manufacture of electronic equipment. They have spent many years developing the Telemeter and a considerable amount of capital in excess of 12,000,000 dollars has been invested. An experimental operation of the system was launched in Etobicoke, a suburb of Toronto, at the commencement of the present year.

Like this country, in Canada and America Government permission is necessary to operate pay-tv programmes over closed circuit. Canada was, however, chosen for the experiment on account of Paramount's important position in the exhibition field and also on account of the fact that in the Toronto area the public is already accustomed to subscription tv in the form of ordinary programmes.

Telemeter Equipment: As mentioned previously, the Telemeter equipment is basically one whereby programmes are conveyed from the studio into the private home by means of a co-axial cable capable of carrying three different programmes simultaneously.

An important part of the installation is the Telemeter box which is coupled up with the subscriber's domestic tv set to enable him to choose which of the programmes he wishes to see. On pressing a switch on the box he then hears a "barker" through a small loudspeaker incorporated in the box announce the programmes being offered and the prices. Some of the programmes offered are free and for others varying charges are made, the more expensive programmes being put on in the evening. It should be emphasised, however, that the programming is flexible and different charging situations may operate on different days. There are no commercials in paid programmes. When the subscriber has chosen his programme and has switched to the appropriate channel, the charge for that programme appears in a window on the face of the box. The charge may be anything between 25 cents and two dollars, and the appropriate amount for any individual programme is conveyed to the box by a signal over the co-axial cable. The subscriber then inserts cash into the slot, and if he has no change inserts a coin or coins in excess of the appropriate original charge. The amount then standing to his credit appears in a second window on the face of the box. Having put the money in the slot, the programme that he has chosen appears on the screen.

The Telemeter representative visits the home of the subscriber approximately every other month and removes from the box a separate unit which holds the money which has been paid in, as well as a tape record of the programmes which have been viewed. This box is replaced by a similar empty unit. The full unit is taken back to the Telemeter headquarters, where the moneys are counted and the recorded tapes are fed through a tape-reading device which analyses the programmes viewed.

Telemeter Studio: The Telemeter studio is a miniature replica of a tv station and includes projection equipment coupled to tv cameras which transmit the picture over the co-axial cables. There is a rather more complicated though similar projection equipment to transmit colour pictures for receiving by those subscribers who have sets capable of receiving colour pictures. Equipment is also required to transmit into the homes details of programmes and their relative cost.

There is, additionally, a stage for the presentation of living artists on a small scale.

In another section of the studio there is an extensive office equipment which is necessary for counting, sorting and packaging the money, and for the analysis of the programmes consumed by the viewers. This equipment obviously involves considerable capital investment.

Cost of Equipment: In literature published by the Telemeter Company it is stated that "for an installation covering 5,000 subscribers the cost of studio equipment is some 56,000 dollars, the cost of the wiring (including main cable installation and feeder lines to subscribers' homes) some 200,000 dollars, and an additional sum of 250,000 dollars for Telemeter boxes at an approximate cost of 50 dollars per unit." This, in round figures, is half a million dollars for 5,000 subscribers.

Cinema Position in Etobicoke: Etobicoke is a suburb about seven miles out of Toronto which is inhabited by residents in a fair cross section of income brackets. It might possibly be likened to, say, Wembley in relation to London. There are some 12,000 homes and a population of about 40,000. It is part of an area with 160,000 population served by four cinemas, three of which are Famous Players (Paramount) and one is an Odeon. Just over

5,000 of the 12,000 homes have Telemeter installations.

Although statements so far made by Paramount are to the effect that Telemeter has had no effect on cinema attendances, these statements require examination in the light of overall statistics. Paramount have stated that on average not more than 20 per cent. of the installations are in use at any one time, which in effect means the installations in a maximum of 1,000 homes. This will probably mean something less than 4,000 persons out of a maximum potential of 160,000. Included in the 4,000 viewers will undoubtedly be a large proportion of persons who would not otherwise have gone to the cinema, with the result that the extent to which cinema attendances have so far been affected is probably only marginal. I understood from those with whom I discussed this point that it is almost impossible to acquire as yet a clear view as to the effect of Telemeter on cinema-going.

Operation of Telemeter: During my visit to Toronto I had a long meeting with John Fitzgibbons and his son Eugenie Fitzgibbons, the principal executives of Famous Players Canadian Corporation as well as of Telemeter. In the course of our discussions Mr. Fitzgibbons made the following points:—

- (a) He stated that presentation of a feature film over Telemeter would definitely follow the local first run so as to obtain the maximum amount of publicity from the earlier commercial cinema show.
- (b) He firmly felt that the showing of films on toll-television was a form of exhibition complementary to cinema showing and would result in many people paying to see films who would not otherwise have gone to a cinema.
- (c) Because of the complementary nature of toll-television he felt that it was in the interest of exhibitors to participate in toll-television and so far as his company was concerned it was the intention to offer the use of Telemeter equipment in each area in the first place to the local exhibitors, their respective interests to be determined proportionately to their average interest in the local cinema business.

Subscribers' Views: Following my visit to the Telemeter studio I asked if I could be shown Telemeter in operation in some private homes. I was accordingly taken round the homes of a few subscribers by the Telemeter representative, and in course of conversation with the subscribers, the following points cropped up:—

- (a) Replies to questions as to how frequently Telemeter programmes were viewed were, generally speaking, vague, but it was fairly clear that there was little, if any, regular pay-tv viewing. There being four different paid programmes available each week, some subscribers said that they viewed one or two each week, but none said they viewed all four.
- (b) Enquiries as to the extent to which toll-television had affected their cinema-going were generally negative in result as the subscribers questioned stated for the most part that they had not been regular cinema-goers.
- (c) Subscribers seemed to accept that a film on tv was a poor substitute for the real thing.

continued on page 27

DE LANE LEA

SOUND STUDIO

"Best in the Country"

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CEA General Council meeting—Nov. 30

LETTERS OF REGRET

Letters and messages of regret for inability to attend were received from Lord Westwood, Sir Alexander King, Messrs. D. J. Goodlatte, W. Cartledge, C. G. Bernstein, W. Berriman, J. Wallace, A. Dowding, I. Smith, G. H. Scarborough, C. H. Whincup, P. M. Myott, A. Spencer-May, J. D. Tutin.

The general secretary was instructed to send a message of good wishes for a speedy recovery to Mr. Tutin who had been taken to hospital the previous week.

The general secretary was also instructed to send a message of condolence to T. France on the recent death of his son.

FINANCE AND MANAGEMENT COMMITTEE

The report of the Finance and Management Committee was received and adopted.

A. Not published.

B. In view of the fact that various amendments have been made in recent years to the procedure for the hearing and settlement of complaints on inequitable bars, your committee has approved a new set of notes. Copies of the new notes will be sent to all branches and will be published in the news letter. In considering these notes some members of your committee have raised the question as to whether or not it would be desirable to revise the existing procedure by omitting the consideration of the case at branch level, with the consequence that all cases would go direct to the joint committee of the CEA and KRS. Your committee feels that this is a suggestion upon which the branches themselves may wish to express some views and they are therefore deferring any decision on this matter until the branches have had time to consider the point.

JOINT COMMITTEE OF THE CEA AND KRS

Procedure for hearing and settlement of complaints of inequitable bars.

1.—The exhibitor making the complaint (the complainant) gets into touch with the other exhibitor(s) concerned with the bar either at a meeting or by correspondence and endeavours to settle the complaint by direct negotiation.

2.—If the parties cannot reach agreement the complainant reports the matter to the local CEA branch secretary who then calls a meeting of the branch barring committee notifying all parties affected to attend.

3.—The parties attend to argue their case before the branch barring committee following which the committee issues its recommendation.

4.—If the recommendation of the branch barring committee is acceptable to all the parties it is submitted through CEA head office to the joint committee of the CEA and KRS for ratification and recording with the KRS.

5.—If the CEA head office is informed that the recommendation of the branch barring committee is not acceptable to all the parties, the whole case is reheard by the joint committee of the CEA and KRS and the parties attend for that purpose.

6.—After the joint committee has issued its decision it is open to any party to give notice of intention to appeal but such notice must

reach CEA head office before the expiry of the 14 days following the day on which the joint committee issues its decision. Such an appeal will be to an appeal board consisting of three members. Each party to the dispute has the right to nominate one member each and the two members so nominated will agree upon an umpire. In the event of failure to agree upon an umpire, he will be nominated by the joint committee of the CEA and KRS from within the trade. The decision of the appeals board is final, all parties having agreed to accept it and the KRS having agreed to implement it.

7.—As an alternative to giving notice of intention to appeal any party who considers that the decision of the joint committee is impracticable for any reason may request a reconsideration of the case by such joint committee but such reconsideration cannot take place until after a trial period of six calendar months as from the date of the committee's original decision has elapsed.

8.—No person who is directly concerned in a circuit or an integrated renter organisation shall be present and sit as a member of either a CEA branch barring committee or the joint committee of the CEA and KRS when any case involving a cinema comprised in or controlled by that circuit is being considered.

C. In response to a request from John Davis who is chairman of the governors of the Central School of Speech and Drama, the Association is to take advertising space in the brochure for a film premiere which takes place on January 5, 1961, in aid of the school. The work of the school includes the training of therapists for work in hospitals and clinics to help children and adults to overcome speech defects, the training of drama teachers and it is one of the principal training grounds for the young actors and actresses of tomorrow.

D. The CTBF has expressed its appreciation of the CEA's action in passing over to it the Sir William Jury Trophy. In view, however, of its limited uses the fund has enquired whether if a suitable opportunity arose to dispose of the trophy it might be allowed to do so. Your committee recommends that the CTBF be advised that it should be allowed to treat the trophy as its own property in all respects.

TOLL-TELEVISION

The president opened the discussion by stating that the meeting had been called for the specific purpose of discussing the subject of toll-television and also to approve the submission to be made by the Association to the Pilkington Committee. Referring to his own report, he stated that he had endeavoured to give a factual report and to put members in the picture, and also to convey the impressions he had received from people he had talked to in America and Canada. It was obviously impossible to put into a written report all that he would have liked to have said but he thought the best way of opening the debate was to ask delegates to put any questions to him that they might wish.

The president went on to say that he proposed in conjunction with his report to take discussion on the draft submission to the Pilkington Committee which had previously been circulated to delegates as also on a form of submission to the same committee which the CEA South Wales branch wished to make.

After T. H. Fligelstone had complimented the president on his excellent report, a number of delegates asked questions arising from the president's report, to which the president replied.

A lengthy debate then followed on the draft submission to the Pilkington Committee and following the amendment of the draft in a number of respects the submission which as amended then expressed unqualified opposition to toll-television for a number of reasons was

THOSE PRESENT

Nineteen branches were represented by 41 delegates. A. Davis (president) in the chair; S. K. Lewis (vice-president); J. D. Richards (past-president); E. Pinkney (general secretary).

Birmingham and Midlands: G. May, M. Jervis; **Bristol and West of England:** E. C. Rogers, Ald. F. G. W. Chamberlain; **Devon and Cornwall:** N. Eastern Counties: J. Jay; **Hants and East Dorset:** Nil; **Hull and District:** R. C. Freeman; **Leicestershire:** Nil; **London and Home Counties:** Theo. H. Fligelstone, J. W. Davies, C. H. V. Brown; **Manchester and District:** J. Mather, H. Woolf; **Northern:** E. J. Hinge, G. T. Kitching, W. Barr, W. Wilson; **Northern Ireland:** Nil.

North Lincolnshire: R. C. Freeman; **North Staffordshire:** F. A. Whitehouse; **North Western:** G. H. Lee, S. Dallow; **Notts and Derby:** H. Elton, C. Shapeero; **Portsmouth and IOW:** E. A. Phillips; **Scottish:** G. Singleton, J. K. S. Stafford; **Poole:** J. H. McLaughlin, C. R. W. Gray; **Sheffield and District:** Ald. H. S. Gent.

Southern Midlands: G. A. Watts, J. B. Chetham; **South Wales and Mon:** Wyndham Lewis, D. Owen; **Sussex:** J. D. Richards; **West Lancashire:** F. Fennell; **Yorkshire:** J. X. Prendergast, A. S. Hyde, M. G. W. Armitage; **Circuit Delegates:** R. H. Dewes, H. S. Roelich, T. F. Massicks, D. W. E. Eckart, W. Eckart, L. V. Crews; **News and Specialised Theatre Group:** N. Higgins; **In attendance:** L. Knopp (tech. adviser); C. S. Algar (asst. secretary).

approved by a very large majority of the delegates.

At the same time it was agreed that there would be no objection to the South Wales branch making its own submission to the Pilkington Committee inasmuch as such submission was consistent with the policy of the general council, but additionally raised a number of points of local interest to Wales.

In concluding the debate on the subject of toll-television S. K. Lewis thanked the president for his report and the lucid way in which he had answered delegates' questions and moved a hearty vote of thanks to the president which was unanimously carried.

In thanking Mr. Lewis for his remarks, the president said it was his intention to supply copies of his report to the trade press for publication and this was agreed.

G. A. WATTS

R. H. Dewes said he had learned with regret that G. A. Watts had closed his halls and was leaving the trade. He had always had great admiration for the gentleman in question and asked the council to join with him in expressing regret that Mr. Watts was going out of the business and to wish him all possible success for the future. This was unanimously agreed.

York Christmas treat

THROUGH the kindness of J. X. Prendergast, at the Rialto, and of the Odeon and its manager, C. K. Simpson, old-age pensioners and blind and handicapped people of York are to be entertained to a free film show which will also be attended by a Civic Party led by the Lord Mayor and Sheriff of York.

This Christmas treat, which also includes gifts of money to each person and free transport to and from the cinemas, is organised through the Lord Mayor and Sheriff's Xmas Charity.

Canterbury City Council has decided not to take any action on a CEA suggestion for a by-law to control hooliganism. The council had been told that cinema audiences in Canterbury were well-behaved.

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Harry H. Corbett

MARRIAGE OF CONVENIENCE

RANK release

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John Crawford
Lisa Daniely

THE MAN WHO WAS
NOBODY

Maureen Swanson
Allan Cuthbertson
Geoffrey Keen
Sandra Dorne
Ronald Howard

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John Van Eyssen
Moir Redmond

PARTNERS IN CRIME

ONVENI Eu
NK release

Clive Morton
Paul Daneman
Gladys Henson
David Horne

CLUE OF THE NEW PIN

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HANG THE EXPENSE

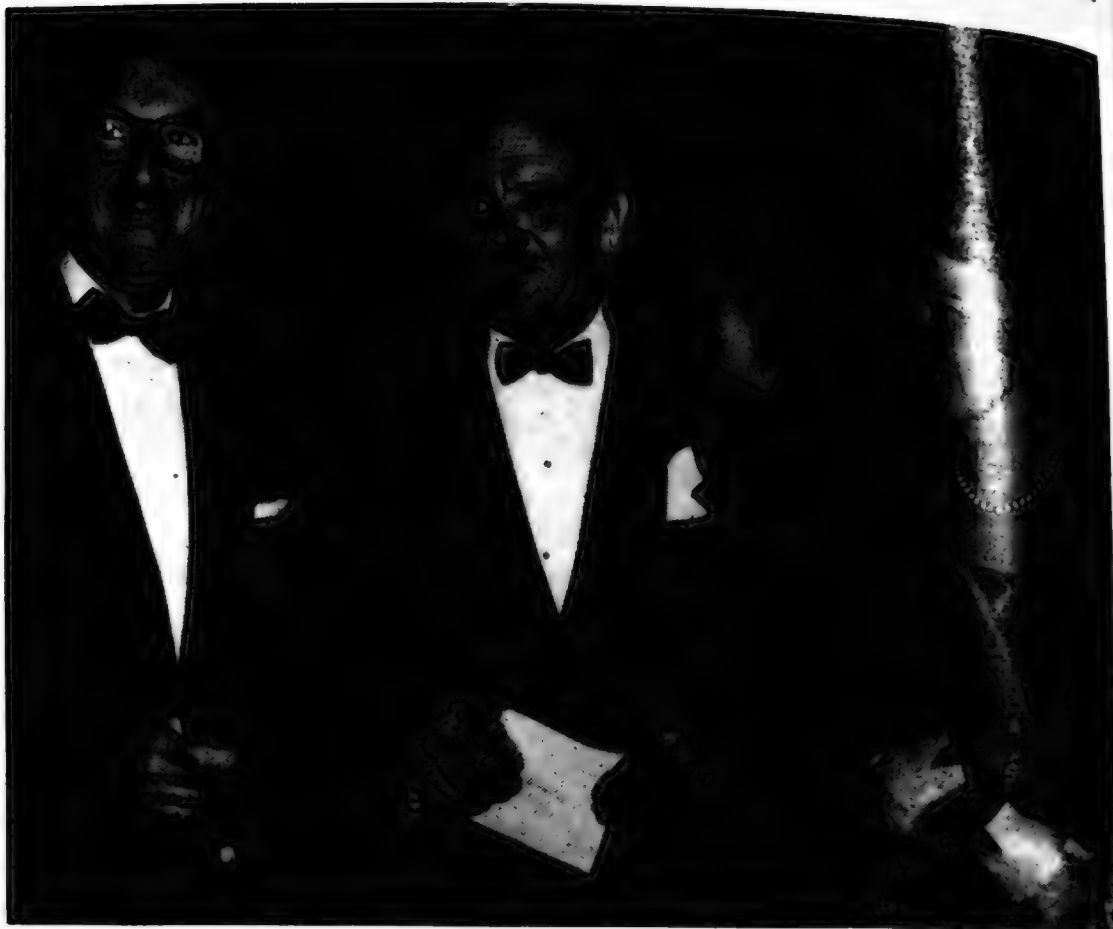
In preparation

MYSTERY

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'Tunes of Glory' is piped in

A fine send-off was given to Colin Lesslie's "Tunes of Glory" at the Odeon, Leicester Square, last Thursday. Even a sudden thunderstorm could not dampen the occasion as the brilliant gathering of stars and celebrities arrived at the theatre. The stage was filled by a colourful array of Scots Guards Pipers to herald the film. As the curtain fell on this United Artists release the audience gave it an enthusiastic ovation. Right: Monty Morton, managing director of UA, John and Mrs. Mills



Above: Earl and Countess Attlee; Colin Lesslie, Ronald and Mrs. Neame, Dennis and Mrs. Price. Below: Walter Wanger and Margaret Leigh; Max and Mrs. Bygraves; Susannah Yorke and Michael Wells





John and Mrs. Mills and their film star daughter, Hayley; Kenneth and Mrs. Winckles



Above: Stanley and Mrs. Baker; John and Mrs. Gregson. Below: Richard Todd; Michael and Mrs. Medwin; Peggy Cummins



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Production

—by GRAHAM CLARKE

BHP FILMS—the newly formed production company headed by writer George Baxt, agent Richard Hatton and producer Jon Penington—is making its first feature at Bray Studios. It is called "Shadow of the Cat" and brings to the home of horror a new slant in macabre picture making.

The key action of this offbeat murder mystery (scripted by Baxt) is seen through the eyes of a cat, and director John Gilling, with photographer Arthur Grant, is using a special anamorphic lens system to distort certain sequences to cat's eye level.

"The picture isn't a horror film as such," said producer Penington, "but has a macabre psychological twist which we think is new."

"We could have made it as an 'A' certificate subject but, as it will go out with Hammer's 'Curse of the Werewolf,' we are deliberately shooting for an 'X.' Sequences which could be established by implication, for instance, will be shown in full detail."

Another step

For Penington, whose last personal production was "Faces in the Dark," "Shadow of the Cat" is yet another step on his way to becoming a producer of importance.

In March he will begin shooting the epic "Valiant," a BHP production for United Artists' release. And a further two BHP properties are being prepared. "Valiant," Penington's costliest subject ever, was scripted by Willis Hall and Keith Waterhouse. It will go on location in Naples and follow with interiors at Shepperton.

"Ideally," said Penington, "I would like to divide my work between these large-scale pictures and the smaller domestic subjects like 'Cat.'"

"I think the smaller picture, a good story made with the right people for the job, both sides of the camera, has an important place in the industry. On its story value, for example, 'Shadow of the Cat' will get a world-wide release through Universal-International."

Stars are Andre Morell, Barbara Shelley and Conrad Phillips.

Directly filming finishes, John Gilling starts preparing a personal production of his own—"Nine Green Bottles." Gilling will direct this suspense thriller from his own script for release by Regal International. Shooting is scheduled for February.

+ + +

FOURTH Caralan picture since the company was inaugurated in June this year. "Brewster's

Millions" (tentative title), has started shooting under Sid Furie at Walton; once again George Fowler is the producer.

This is an up-to-date version of the well known comedy and the screenplay has been written by James Kelly and Peter Miller. Stars are Jack Watling, Carole Lesley, Renee Houston, John Slater and Colin Gordon, with Libby Morris and Cardew Robinson as guest stars. Release will be through United Artists.

+ + +

WITH the opening of new London offices at 84 Baker Street last week, the directors of Wynne Film Productions hope to expand their work in the field of documentaries, cinema and television commercials.

The offices, which include three modern cutting rooms, will be the company's main production centre. Studio and recording facilities at Maida Vale will be continued as well as the two large sound stages at Brighton.

At a house-warming reception Derrick Wynne explained: "The purpose of opening these offices in the centre of London is for the convenience of our clients and also to centralise our own administration."

+ + +

IN FUTURE all films shot in Brighton will be edited in Baker Street and distributed from there. To speed up communications it is hoped to establish a direct telephone link between the new offices and the studios.

In keeping with the new central administration,

it was also announced that Associates will now handle Wynne Films.

The party which hailed the saw the farewell of one of the producers and directors, Jack left to work as a free-lance, associated with Wynne, in his future productions.

+ +

NUTS!—I am told that a P. has been very busy filling a large property "Cleopatra" tree on prescient little beast is obvious for cold storage.

+ +

THERE have been alterations to Minter's plans for next year.

Even before he gets going with his successor to "Dentist in the Chair," another comedy called "Cheap at the Price," he may well put yet another comedy, "C-O-Doctor," on the floor.

Whereas "Cheap at the Price," based on the novel "Sexton" by Edward Hyam (who has written the screenplay) pokes fun at modern advertising, "C-O-Doctor" is a piece of nonsense about the adventures of a Harley Street specialist.

Biggest prospect of 1961, however, will be "The Fifth Season of Love," for which a budget of at least £400,000 is projected.

Another Minter subject, "The Liberty Man," based on the novel by Gillian Freeman, has been postponed for at least 18 months; it is to be converted into a stage musical.

+ + +

DURING the past 20 years Taylor Taylor and Hobson has invested £200,000 in methods of producing aspherical lens surfaces. This fact was mentioned by George Cook, FBKS, at last week's British Kinematograph Society meeting. He explained the advantages in this design

continued on page 36

SHOOTING NOW

ABPC ELSTREE.—"The Naked Edge" (United Artists), producers George Glass and Walter Seltzer, director Michael Anderson; "A Taste of Fear" (Hammer for Columbia), producer Jimmy Sangster, director Seth Holt; "Lolita" (A.A.), producer James B. Harris, director Stanley Kubrick; "The Pursuers" (tv series), produced by Ian Warren.

BEACONSFIELD.—"A Very Important Person" (Independent Artists for Rank), producers Julian Wintle and Leslie Parkyn, director Ken Annakin.

BRAY.—"Shadow of the Cat" (BHP for U-I), producer Jon Penington, director John Gilling.

MERTON PARK.—"Clue of the New Pin" (Anglo Amalgamated), producer Jack Greenwood, director Allan Davis (Edgar Wallace story).

MGM BOREHAM WOOD.—"Topaze" (Dimitri de Grunwald for 20th-Fox), producer Pierre Rouve, director Peter Sellers.

PINEWOOD.—"Cleopatra" (Fox), producer Walter Wanger, director Rouben Mamoulian; "Treasure of Monte Cristo" (Tempean for Regal), producers Bob Baker and Monty Berman, director Bob Baker; "Carry on Regardless" (Beaconsfield for Anglo Amalgamated), producer Peter Rogers, director Gerald Thomas.

SHEPPERTON.—"Weekend With Lulu" (Hammer for Columbia), producer Ted Lloyd, director John Paddy Carstairs.

"Spare the Rod" (Bryanston), producer Victor Lyndon, director Leslie Norman.

TWICKENHAM.—"Dangerous Noon" (Theatrecraft for Bryanston), producer Guido Coen, director John Saunders.

WALTON.—"Rag Doll" (Maidenhead for Butchers), producer Tom B. director Lance Comfort; "Brewster's Lions" (Caralan for U-A), producer George Fowler, director Sid Furie; "The Tape" (Eternal for Grand National), producer Maurice Wilson, director Monty Tully.

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C/A president's report—continued

weighed against this the ease and convenience of home viewing which avoided complications of baby-sitters, parking,

Impressions of Telemeter: As the result of the various conversations I had, the following are my own impressions of Telemeter:

(a) The very substantial capital investment which, on Telemeter's own admission, is presently required for installations, it is clear that such installations can only be made if subscribers are prepared to pay a reasonable and sufficiently for programmes. One present form it is understood that an average of 2.50 dollars a week is required to make the Etobicoke installation an economic proposition, whereas up to the present the average has not been higher than approximately 1.25 dollars. If the economic future of Telemeter installations is to be improved either the capital involved must be reduced by installations being made cheaper or, alternatively (and— or additionally), the programmes must be made more attractive so as to attract a higher average revenue.

(b) As regards equipment cost, I learnt on a visit to the Telemeter factory at Los Angeles that much research is going on towards modification of the Telemeter boxes so as to reduce the cost of production. Alongside research for cheapening the Telemeter boxes, research is also in progress on a scrambling device which would enable a signal to go out from the studio over the air, rather than co-axial. This system, from the point of view of capital expenditure, could be more attractive though, on the other hand, it does not give the same measure of control to the toll-tv company as would be the case where co-axial is used. (Control in this case refers to control of areas in which programmes are made available). Presumably, however, bearing in mind the heavy cost of wiring the houses, there is a minimum level of capital investment which cannot be reduced and expense will be a very material factor in the future progress of Telemeter.

(c) Above all else it seemed to me that the main difficulty of the Telemeter Company would be in finding sufficient outstanding attractions for which subscribers would be prepared to pay when free tv programmes were still available. It also seemed to me that to have three channels, two of which would normally be pay channels, was an unnecessary luxury and made the chance of the venture being profitable even more remote.

RKO ZENITH PHONEVISION

The other form of toll-television which I was able to investigate during my trip was the Zenith Phonevision system, whereby the programme is sent out over the air and not by cable. This system is being developed by the Zenith Radio Corporation of Chicago which has entered into contracts with the Hartford Phonevision Company for the operation of toll-television in the Hartford, Connecticut, area.

The Hartford Phonevision Company is a recently formed subsidiary of RKO General. In turn, is a wholly owned subsidiary of General Tyre and Rubber Company which is one of America's industrial giants.

None of these companies is in any way connected or connected with the Film Industry. RKO General has considerable interests in the tv field and was the company which a while ago took over 100 per cent. interest in RKO Film Company.

Another part of the organisation is that a company known as Television Entertainment Company (TECO), which is another wholly owned subsidiary of Zenith, will act as a programme company and will acquire programmes, including films, for showing on the Hartford toll-television. It is further contemplated that, as and when toll-television on the Hartford pattern is developed elsewhere within the United States, TECO will also act as the programme company

and will eventually become a substantial booker for toll-television.

At this stage it should be explained that Hartford differs from Etobicoke in that Government permission has to be obtained before toll-television programmes can be put out over the air. To this end a public enquiry has recently been proceeding in Washington before the Federal Communications Commission, at which all interested parties including exhibitors were represented and could interrogate the applicants. It now remains to be seen whether the FCC will grant permission for a three-year experiment, but the general feeling appears to be that such consent is more likely than not to be granted.

The Hartford Phonevision Company has acquired an existing commercial tv station which will have a radius of 75 miles round the Hartford area and will comprise some 100,000 homes. It is proposed that the commercial programme transmitted from this station will partly continue as before but between the hours of 7 and 11 p.m. the free programme will cease and a subscription programme will take its place.

The pay programme, when transmitted, is scrambled, and when received in the home of the subscriber has to pass through an unscrambling device. This is contained in a box which is coupled with the domestic tv set. Phonevision publishes in the daily papers details of its programmes, and in the case of pay programmes gives a code reference. When the subscriber wishes to view a pay programme he sets the code reference on a dial on the box and the programme is then viewed. On setting the dial the programme viewed is recorded on a paper strip inside the box, and it is the contractual duty of the subscriber, once a month, to remove the paper record which shows the total sum due for the month's viewing and send it, together with remittance, to Phonevision. Although a credit system is at present contemplated the box is so made that it can be converted to slot payments if required.

Unless any further delays arise, it is likely that the Hartford experiment will commence in June, i.e., within 60 days of their obtaining 2,000 subscribers. Their initial aim is to reach a figure of 10,000 subscribers because they feel that that number will give them the answer as to whether or not the experiment is going to be successful. If the public reaction is good they feel that a figure of 50,000 subscribers within 12 to 18 months would be quite possible.

Subscribers will be charged an installation fee of 7.50 dollars to 10 dollars though it is stated that the cost of manufacture of the box is at present about 125 dollars. Subscribers will also have to pay a maintenance charge of 75 cents per week, and the rates for viewing programmes will vary between 25 cents for children's shows to a maximum of 3.50 dollars.

As regards the showing of feature films, the promoters state that they would require three changes a week, i.e., 156 pictures a year, and that the organisation would be able to pay for first run product. It would not be their intention to bid for the product now being shown on other tv stations, but they would bid for current motion picture releases.

The promoters state that they have already had discussions with leading American producers as regards the supply of feature films for Phonevision, but it does not appear that any clear agreements have been reached. It is understood that the system does not permit the showing of colour films.

The promoters additionally contemplate the showing of Broadway stage shows recorded on video tape, opera and first-class sporting events.

On the general issue as to whether the experiment would be profitable, the promoters have stated that if by the third year of the test 50,000 subscribers in the Hartford area were paying an average of 2.50 dollars a week, a loss could be eliminated.

Consequent on my discussions with various interested parties and as a result of attending some of the hearings before the FCC, I formed the following impressions:—

(i) From the financial point of view the Hartford experiment is a very sizeable proposition and there seems to be every intention on the part of the promoters to take all possible steps to make it successful. Zenith is reported to have already spent some 10,000,000 dollars on developing the system, and RKO General is stated to be prepared to lose 1,058,000 dollars over the three years test. If the three year experiment is successful it is the intention to extend the operation into three further areas for which arrangements are already under discussion, and ultimately, if the FCC permits, to extend it nationwide.

It seems likely, therefore, that with the ultimate end in view, the various companies concerned will be prepared to accept considerable losses during the first experimental period, and furthermore are not likely to show much concern for the welfare of providers of competitive entertainment.

(ii) From the point of view of competitive entertainment media, Phonevision represents a much greater threat to their future than Telemeter. The evidence seems to point to the probability that, so far as either system may be successful, that probability is stronger in the case of Phonevision. This is on account of the fact that the capital investment for equipment in the case of Phonevision is considerably less when large areas are covered; the rate of development and installation of Phonevision must inevitably be faster; the administrative costs of Phonevision will probably be less, bearing in mind the method of Phonevision collections; and, finally, the obvious intention of the promoters to make it a success, bearing in mind their ultimate aim that, with very large areas covered, the average weekly payment required to make it profitable could be substantially reduced.

(iii) To make any estimate at this stage as to whether the Hartford experiment itself will be financially successful is very difficult, and obviously many differing views will be held. The eventual result must inevitably depend on the extent to which the public are prepared to support the experiment, and this in turn obviously must rely on the popularity and acceptability of the pay programmes considered alongside programmes which are free. Whether or not the public will pay for programmes without outstanding attractions is very questionable, and whether or not the promoters can secure a regular flow of outstanding attractions, for which regular payment can be obtained, is also very questionable. Again, even assuming that a regular flow of attractions which were outstanding by current yardsticks was available, it would be questionable whether public opinion would continue to regard them as outstanding and would not want something better.

THEATRE OWNERS OF AMERICA AND TOLL-TELEVISION

As stated previously American exhibitors have been expressing concern and opposition regarding toll-television since 1954 and have undoubtedly achieved some success. There seems little doubt that but for their activities progress in relation to toll-television in America would have been a good deal faster and every effort has been taken by them to lodge objections and register opposition in governmental and other quarters. This has involved a certain amount of expenditure and TOA members have been asked to subscribe to a fighting fund and have, in fact, substantially done so. Subscriptions have varied

continued on page 28

DE LANE LEA

WORLD FAMOUS FOR

DUBBING & POST-SYNC

GERARD 8105

Television

by TONY GRUNER

LAST WEEK many organisations, companies and individuals submitted evidence to the Pilkington Committee. Norman Collins himself has written a 30,000 word memorandum on behalf of ATV. Evidence has also been submitted by all other major contractors as well as the BBC.

Individual members of Parliament are also believed to have submitted views on the future of radio and television and have asked for an opportunity to give oral evidence.

A number of the companies interested in toll-television have also submitted evidence.

It is now becoming clear that the Pilkington Committee may have to get some advice from the Government as to the method in which its recommendations can be made so that they can become practical propositions.

The fact that the committee is not expected to publish its evidence for at least another 18 months indicates that there will be many meetings between its members and interested government departments during the coming months.

The economic and financial state of the country will have considerable bearing on the conclusions of the Pilkington Committee apart from the technical practicalities involved in the blueprint for the future of British radio and television.

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MANY ASSOCIATIONS and companies submitting evidence to the Pilkington Committee

have decided as a matter of policy not to issue their report or submissions to the press.

The Screen Advertising Association, however, this week released a summary of evidence presented to the committee on broadcasting services relating to the possibility of a commercial radio system in the United Kingdom. The SAA is naturally in favour of commercial radio and states:

"If it is accepted that advertising is good in itself but that its quantity and quality should be rigorously defined, we reply that the more media there are available to advertisers the less powerful any individual medium is likely to be.

"The more media there are competing for the appropriation of advertisers, the greater the efforts will be to promote the quality of their work. This is a fact of life within the experience of us all. In short, it is a proposal which will work against monopolistic trends and we judge this to be good."

The association believes that by making advertising pay for the major part of radio programmes the programme would be based on success. In answer to critics who would declare that successful programmes were not the same as good programmes, the SAA states that commercial radio would need to attract audiences away from commercial television and that this would require a different type of programme from the current "popular" television material.

The association points out that in the U.S

radio audiences have doubled in especially drawing a new audience teenage population.

Commercial radio, it claims, is a combination of local as well as national advertising. The SAA appears to be against the form of local advertising as it would provide a "lower quality" with no additional backing of national sponsorship.

In comparing the situation with television, the SAA declares: "What has been said about each station running its own advertising it would be over-coming sales executives from each individual station to deal direct with national advertisers.

"In the cinema, national business is done in practice by only a few of our major distributors who distribute national commercials throughout the country in accordance with advertising campaign's requirements.

Member companies of the Screen Advertising Association would be able to provide services and facilities for the sale of local advertising which would need to include (a) a complete sales team, (b) extensive creative facilities to provide high quality radio advertising which could then be made available on exactly the same basis as that set out for local cinema advertising."

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LAST WEEK this column noted that only the weekday ITV programmes enjoyed a position among the top ten network shows.

The latest figures for the week ending November 27 indicate that for Sunday at least, two ITV shows—Val Parnell's Palladium programme and Armchair Theatre are back in the top ten. But there are no positions for the Saturday programmes.

Another interesting innovation is the arrival for the first time of "Danger Man," the ITC film series in the top ten. For the London ITV area this programme reached tenth place with a 54 per cent. rating.

CEA PRESIDENT'S REPORT—continued

between five dollars and 25 dollars according to the size of theatre or drive-in.

Over a considerable period they have carried out a large amount of propaganda and public relations work with many organisations drawing attention to what the results of extensive pay-tv would be. These organisations are described in TOA literature as follows: Women's Club, League of Women Voters, Better Film Councils, Lions, Rotary, Exchange, Labor Unions, etc. In this connection they have instanced to these bodies the effect pay-tv would have on free television, its effect on cinemas and the fact that if it came pay-tv could do little more than offer for money what viewers now get for nothing. Coupled with this there is used the basic argument that "the air should be free."

It was very largely at the instance of the American exhibitors that the recent hearings before the Federal Communications Commission in Washington took place when a good deal of useful information was elicited from the protagonists of toll-television by counsel appearing for TOA. The findings of the FCC are still awaited.

In addition to the above activities, the Joint Committee against pay-tv which is part of the American Congress of Exhibitors has organised wide scale petitions addressed to the Congress of the United States of America. Every exhibitor has been supplied with a petition kit consisting of petition forms, instructions, etc., and these, when completed by patrons, are being sent by each theatre to the Congressman for the district. These petitions call on Congress to vote in favour of certain resolutions tabled by a sympathetic Congressman which resolutions, if they became law, would have the effect of outlawing pay-tv.

MY PERSONAL CONCLUSIONS

The following are impressions I gained from members of the industry (producers, distributors

and exhibitors) and from the man-in-the-street, from which I have drawn my own conclusions.

It should be borne in mind, however, that these are but impressions and conclusions and are not in any way factual.

Opinions given to me varied in the extreme, from those who said that toll-television had no chance to succeed because the public did not want it and will not pay for something they are now getting for nothing, to those who forecast that some time in the future, possibly 10, 15 or even 20 years hence, every home would have its own entertainment room with large-size screen, colour and even possibly three-dimensional pictures.

I felt, so far as film producers and distributors were concerned, that they were, so to speak, "sitting on the fence." They think on the lines that toll-television if it comes may well provide them with an increased market for their product. I heard it said that, were it possible to improve their turnover by as little as 25 per cent., it would enable them substantially to increase the amount of product available to exhibitors. On the whole I received the impression that producers and distributors appreciated the necessity of protecting their exhibitor customers, on whom they would in any case in the foreseeable future largely depend for the bulk of their revenue.

The opinion of the man-in-the-street also varies. Some said "why should we pay for something that we are now getting for nothing?" whilst others said that they would gladly pay if they could get a continuous presentation of sporting events such as the Olympic Games or the World Series (baseball) not interspersed with advertising material.

CONCLUSIONS

1.—I feel without question that only outstanding attractions, whether film, stage or

sporting events, would bring in any worthwhile money. The number of such attractions that we can visualise at present is undoubtedly very limited, unless by the very nature of the medium, attractions of a type we have not at present envisaged, i.e., some new form of entertainment—might develop. I can only put forward this thought without being able to give any typical illustration.

2.—I think that the development of toll-television, if and when it comes, must of necessity be a very long term operation because to produce any really substantial turnover throughout the country. To build up such a coverage would entail vast capital expenditure and the provision of major attractions would probably involve the promoters in heavy initial losses.

3.—It is possible that certain interestingly those concerned with the new equipment, will make every effort to raise large capital sums in an all-out attempt to get toll-television into being.

4.—It seemed to me that the likely television station operating whole time pay-tv was remote but rather it would be in conjunction with free tv, the position of the programme being limited to hours only.

In concluding this report I would like to take this opportunity of expressing my thanks and thanks to all those who gave me so much time and co-operation which enabled me to give this report. I particularly refer to and thank the following:

Barney Balaban, president, Paramount Pictures Corporation; Louis A. Novins, president, Tele-Meter; W. O. Crampton, president, Toronto; Mr. Rubenstein, president, Famous Players; John Fitzgibbons, president, Canadian Corporation; Joseph J. Zenith Radio Corporation of Chicago; Al. Beek, president, TECO; Herman Al. Floersheimer, J. G. Alterman, president, Owners of America, Inc.

REVIEWS

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No Kidding

Anglo-Amalgamated. British (U). Featuring Leslie Geraldine McEwan and Noel Purcell. Screenplay by Peter Rogers. Directed by Gerald Screenplay by Norman Hudis and Robin Director of Photography, Alan Hume. Director, Bruce Montgomery. 7,783 feet. Release December 26, 1960

JOE and heart-warming comedy, shrewdly for the delectation of both sexes and all ages. Adapted from Verily Anderson's "Beware of Children," it's about an impetuous couple who start a holiday home for the offspring of wealthy folk and, despite some hectic internal friction and a local busy-body's interference, put the establishment on a firm footing. There are few screamingly funny moments and its sentiment seldom evokes tears, but, thanks to resourceful team work by hand-picked adult, adolescent and juvenile players, its innocuous shenanigans maintain an even tenor. Capital British light booking.

Story. David Robinson, a toney chap, and his young wife, Catherine, intend selling a rambling country house, left them by an aunt, but Tandy, the bottle-bashing gardener, persuades them to think about it. Thumbing their noses at Mrs. Spicer, a fractious local councillor, interested in under-privileged youngsters, they eventually turn the place into a holiday home for poor little rich girls and boys. Their guests include a tough American brother and sister; two Eastern princes; two coloured girls; an earl's daughter; Vanilla, a romantic teenager; and Henri, a French lad. The youngsters are a problem, there is trouble from the hard-drinking cook and martinet matron, and David and Catherine have opposite views on how kids should be disciplined. However, by the time the first holiday period ends the children are won over, the selfish parents pull up their socks, and Mrs. Spicer accepts defeat and then pounces on other prey.

Production.—The picture introduces slapstick and sex, as well as sentiment, but the crux of its entertainment is the conflicting opinions held by David and Catherine on the management of the young. Leslie Phillips and Geraldine McEwan never let up as David and Catherine, and Noel Purcell, Irene Handl, Joan Hickson and June Jago make their presence felt as Tandy, Mrs. Spicer, Cook and Matron. Julia Lockwood, attired in the briefest of shorts, and Michael Sarne have their moments as Vanilla and Henri, and the juvenile contingent, too, is talented. The children's yearning for companionship strengthens its human side, and the fun increases as they thaw out. Its dialogue is sprinkled with innuendo, but neither by word nor deed does the comedy cause the slightest embarrassment. Incidentally, it will be supported on release by "The Man Who V... Nobody," Anglo-Amalgamated's latest Edgar Wallace thriller, and the latter completes an attractive, shrewdly balanced bill.

Points of Appeal.—Lively tale, popular and competent cast, wholesome sentiment, adequate staging, snappy lines, provocative title, British label and U certificate.

A Breath of Scandal

Paramount. American (A). Photographed in Technicolor. Featuring Sophia Loren, John Gavin and Maurice Chevalier. Produced by Carlo Ponti and Marcello Girosi. Directed by Michael Curtiz. Screenplay by Sidney Howard. Director of Photography, Mario Montuori. Musical Director, Alesio Cicognini. 8,801 feet. Release not fixed

A MOD romantic comedy, adapted from Molnar's stage play, "Olympia." Finely photographed in Technicolor, it hinges on a tattered love affair between a beautiful Austrian princess, who had incurred Emperor Franz Joseph's displeasure, and an American businessman and has the traditional happy ending. The film stars and supporting players effectively shed the froth off its transparent tale and the Austrian backgrounds are stunning. Glossy turn-of-the-century Baedeker and disarming tongue-in-cheek "Peg's Paper," it should take most

audiences, particularly women, out of themselves. Very good title and star proposition.

Story.—Olympia, ravishing, scandal-creating daughter of Prince Philip, a gay aristocrat, and Princess Eugenie, a class-conscience one, loses her aged husband. The young widow yearns for genuine romance and her restlessness causes her parents and Emperor Franz Joseph considerable concern. While riding, Olympia is thrown and Charlie, an American businessman, comes to her aid. The two spend an innocent night at Olympia's hunting lodge, but fall for each other. Olympia hurriedly leaves and Charlie is unaware of her blue blood. Later, Philip and Eugenie, prompted by the Emperor, arrange for Olympia to marry Rupert, a staid prince. Charlie is instructed by his American associates to buy Austrian bauxite and Philip handles the deal. Following this, a ball is given in celebration of Olympia's and Rupert's forthcoming marriage and Charlie gate-crashes. He forces Olympia to spend another innocent night with him, and Lina, a green-eyed countess, stirs up trouble, but finally Olympia takes the bit between her teeth and she and Charlie elope.

Production.—The picture tells a slight and artless story, but cunningly conceals its script's limitations by presenting salient situations in the Bevedere Palace, Prein Castle, Maxim's, the famous Prater Amusement Park and against lush and authentic exteriors. Sophia Loren's marvelous chassis and fabulous coachwork serve her well as the tantalizing and rebellious Olympia, and Maurice Chevalier, who, incidentally, sings a haunting number, Isabel Jeans and Angela Lansbury also catch the play's capricious mood as Philip, Eugenie and Lina, but John Gavin is a trifle stiff as Charlie, not that it matters! The film's charm lies in its beguiling backward glance at Old Vienna, and, long as it is, the majority will find its escape route from today's harsh realities all too short.

Points of Appeal.—Engaging, if gossamer, tale. Sophia Loren, popular supporting cast, evergreen romance, sumptuous presentation, lilting melodies, title and Technicolor.

Shoot to Kill

E. J. Fancey. British (U). Featuring Dermot Walsh, Joy Webster and Frank Hawkins. Produced by Negus Fancey. Directed by Michael Winner. Director of Photography, Adolph Burger. Musical Director, Cy Payne. 5,777 feet. Release not fixed

VEST-POCKET adventure melodrama, set in Geneva. It tells how a reporter and a skirted colleague forestall Red agents, out to steal atomic secrets, and find romance. The script puts punch before plausibility, its acting, too, is more muscular than polished, and many of the verbal exchanges are trite, but exuberant rough and tumbles, shrewdly spaced and presented against an authentic backdrop, just keep its modest end up. So-so quota "second."

Story.—Mike Roberts, a show business reporter, survives a plane crash near the French coast. He comes into possession of a piece of paper torn off blue-prints belonging to Boris Altovitch, a diplomat from Legaria, a Communist country. Boris tries unsuccessfully to retrieve the scrap and Mike, sensing a scoop, follows the Red to Geneva. Mike and Lee Fisher, his paper's diplomatic correspondent, get together and contact Neale Patterson, an M.I.5 officer. The three learn that Boris and his henchmen have kidnapped a nuclear scientist's daughter and are using her to force information from her father. In the final showdown, the Reds bite the dust, the physicist's offspring is rescued, and Mike and Lee, now in love, name the happy day.

Production.—The picture crowds plenty into its convenient running time, but, humour, romance and villainy are clumsily mixed. Dermot Walsh makes the best of a tough assignment as Mike, and Frank Hawkins registers as Neale, but Joy Webster is no glamour girl or Sarah Bernhardt as Lee, and the less said about the rest the better. Its Geneva backgrounds are, however, the real thing and lend a touch of validity to the extravagant hanky-panky. As a thriller, it's a passable travelogue.

Points of Appeal.—Title. British label, handy footage and U certificate.

Shorts

British Lion

BLUE TUNES. (U). 874 feet. Produced and directed by Robert Henryson.—Three old song hits played in contrasting style by Ray Ellington, Dill Jones, Eric Delaney. The artists try hard to project the mood but it does not quite come across. Fair.

MAKING MUSIC. (U). 800 feet.—Eric Delaney and his band, in their own distinctive style, play three old hit tunes. The enthusiasm of the band for the melodies it plays is apparent, but on film the result is not quite successful. Fair.—F.W.R.

Rank

PRESS-BUTTON AGE (Look at Life. Series No. 8). British (U). 720 feet.—A comprehensive and entertainingly instructional short which shows how automatic control plays an ever-increasing part in our working and domestic lives. Good.

FLIGHT DECK (Look at Life Series No. 8). British (U). 730 feet.—Britain's latest aircraft carrier, HMS Hermes, provides the material for this remarkably interesting "Look At Life" subject photographed during exercises with the Fleet. The ship's company is seen at work, and relaxing, in a short in which photography and commentary display exceptional quality. Very good.

UP TO SCRATCH (Look at Life Series No. 8). British (U). 720 feet.—A light-hearted and entertaining glimpse of the world of animal entertainment in which performing fleas and trained elephants provide the most marked of contrasts. Sidney James speaks the amusing commentary. Good.

RIVER OF LIFE. British (U). Photographed in Eastman Color. 2,685 feet.—Directed and photographed by John Taylor this remarkably interesting three-reeler does for the Welsh river Usk what was done in another outstanding short from the same team, "Winter Quarters." Covering the four seasons of the year, the animal and plant life are portrayed with skill and artistry, the river's course being traced from its source in the Black Mountains of Monmouthshire. Stephen Murray speaks the informative and always interesting commentary, local atmosphere being provided by Welsh folksongs played and sung by Osian Ellis. Very good.

THE LION CITY. American (U). 841 feet.—In this Colour Parade a visit is paid to Singapore where East and West mingle harmoniously. The teeming and colourful life of the overcrowded city is admirably portrayed in a short in which the factual commentary adds appreciably to the interest.

BILLION DOLLAR BONER. American. (U). 563 feet.—That belligerent bird Woody Woodpecker gets the worst of the deal when falling a victim to a phony philanthropist. There are lots of laughs accompanying his misadventures. Good.—B.W.

Metro has taken over Verve Records

MGM has bought Verve Records from founder-owner Norman Granz.

Joseph R. Vogel, MGM president, said that the Verve identity would be retained as to label, appearance, art direction, quality approach and price structure: but the acquisition of Verve was expected to enable MGM to increase its current substantial sale of discs by more than 30 per cent. immediately and would provide a base for further expansion in the world market. All East Coast pressings will now be made in MGM's own record manufacturing plant.

Arnold Maxin, who has been in charge of MGM Recording Division for the past three years, will head the joint operation. Norman Granz will be in charge of European activities of the merged enterprise.



Princess Margaret and Antony Armstrong-Jones attended the world charity premiere of Columbia's "The Three Worlds of Gulliver" at the Odeon, Marble Arch, last week. The screening of Charles H. Schneer's new SuperDynamation and Technicolor production was in aid of the National Society for the Prevention of Cruelty to Children, of which Princess Margaret is president—over £3,000 will be given to the Westminster branch of the Society. Princess Margaret was greeted at the theatre by Lady Gamage, chairman of the premiere committee. Amongst those who were presented to the Princess were Kenneth N. Hargreaves, managing director of Columbia (seen above) and Mrs. Hargreaves, Charles and Mrs. Schneer, Ray Harryhausen, technical supervisor of the SuperDynamation process, and June Thorburn, who co-stars with Kerwin Mathews, Jo Morrow and Lee Patterson in the film. Also present were M. J. Frankovich, chairman of Columbia and other executives of the company

'GULLIVER' GETS A ROYAL SEND-OFF



Charles Schneer is presented; Ray Harryhausen talks to Princess Margaret before the screening of the film



June Thorburn is presented; Princess Margaret shakes hands with John Davis—Mrs. Davis is on the right; Stanley and Mrs. Baker and Mike Frankovich



Top: N. and Mrs. Gulbenkian; June Thorburn, Charles and Mrs. Schneer and daughter Leslie; Basil Sydney and daughter. Bottom: Janet Munro; Waveney Lee; Odile Versois; April Olrich



Beth Rogan; Martin and Mrs. Benson; Sir Brian and Lady Mountain; Christopher Lee and Lady Sarah Hope

Showmanship

—by FRANK HAZELL

CHRISTMAS is the time when everyone becomes a showman. The decorations are brought out, dusted, and displayed to their best effect at home, in the shop or in the factory. Traders, especially, make their biggest effort of the year to catch the eye and beat competitors.

Combined efforts to attract the public—like those in London's Regent Street and Oxford Street—make a bold front-of-house from which all shops in the area hope to benefit. Similarly, in every town up and down the country, the shopping centre becomes the focal point. Theatres—with their pantomimes, ice shows and revues—take on a larger-than-life appearance, and the season brings the showman, large or small, into his own.

The cinema, too, has its Christmas showmanship, but this is invariably concentrated on activities which do not sell its product. We collect toys for the kiddies, distribute gifts to the aged, and offer the helping hand to dozens of organisations that have the welfare of the less fortunate to care for.

While I would hate to see any of these activities cease or be curtailed, I do think we should give a great deal more thought to selling pictures.

For some reason Christmas has been accepted in the cinema as one of the quiet periods—a time when home enjoyments and other activities take its place—instead of a time to make our selling twice as powerful and what we offer a part of the festivities.

All regular programming arrangements should go overboard, and courage should be shown to create a new pattern of showmanship that would combine programmes and the way in which we mount our publicity for them, so that the whole exercise would fit this special occasion.

By all means let us have the Christmas tree in the foyer, laden with gifts for the hospital, let us continue our good deeds, but also let's make the cinema part of Christmas and not something that fades into the background until it's all over.

THE COMPANY OF SHOWMEN

Late-night movies catch on

I MENTIONED a few weeks ago that I wondered how the late-night movies, arranged by Ray Taylor at Brighton, had caught on. I find my answer in a full-page article in the *Evening Argus*. The reporter had asked a cross-section of the public what they felt about these shows.

Restaurant owners and taxi drivers think the idea is great, they have extra business and more fares. Those that work in other late closing establishments find they at last have a chance to go to the pictures on a day other than their normal day off.

In fact, the timing was carefully arranged to suit the show folk and the catering trade. In a town like Brighton, these can build up to a fair sized audience. The verdict: "The novelty, predicted the pessimists, would fade, the audience would drop. But far from dropping every week they have increased." That was the article's summing-up.

For next summer this may make other managers think about extending the idea to their towns.

Newspaper contest

Another newspaper contest linked with "Suddenly, Last Summer" was arranged by R. C. Sidney-Wilmot. This time readers were asked to give their story of this summer. Freak storms, sunny periods that stop without warning, a summer that ranks as one of the worst, was bound to bring entries pouring in. By all accounts there was a bumper response.

Another good service is that operated by Roy Alexander, Odeon, Bilston. This is a doctors and nurses call card—they fill it in when they

purchase their tickets and can easily be obtained in case of emergency.

This is, surely, a service that could be extended to others who might have urgent calls and miss a cinema visit because of them.

At the Odeon, Deptford, G. Sweeney extended an invitation to the nursing staff of his local hospital to see "Doctor in Love." Most of the nurses taking the Students' Course attended, and fifty "uniformed exploiters" were sent away starting, as Mr. Sweeney emphasises, the best possible word of mouth publicity.

On tape

A tape recorder was set up in the foyer as part of a display on the film and this played back recordings of audience reaction to some of the more humorous parts of the film. Good use was again made of the large photographic blow-ups, both on the theatre front and in traders' windows.

The main plank of J. F. Parks, Gaumont, Redditch, campaign for "In the Nick" was the story serialisation in the local press.

For a street stunt he had a man dressed in a convict's costume acting as a sandwichboard man.

A field of showmanship that is not covered as extensively, from the individual cinema side, as it could be, is that associated with education shows. Many schools have film appreciation teachers and it is their aim to make the youngsters interested in films and to have a sense of appreciation, apart from films with more obvious entertainment qualities.

These teachers are out to help the cinema

NEW MEMBERS

The following are enrolled in the "KINE." Company of Showmen:

J. V. Allgood, Empire, Manchester.
P. E. G. Chambers, Odeon, Walsley.
R. E. Crockett, Elite, Nottingham.
J. Ducker, A/M, Ritz, E. Clapham.
L. J. Elmes, A/M, ABC, M. Head.
R. Hellawell, New Empire, Walsley.
E. C. Henman, Ritz, E. Clapham.
M. H. Wall, Regal, Harrogate.
B. M. Wilson, Ritz, Rugby.

SEALS OF MERIT

K. C. Shepperson (first), Ritz, Matlock (Life Member No. 338).
A. Heaton (fifth), ABC, Darlington (Life Member No. 200).
W. R. Wood (sixth), Gaumont, Walsley (Life Member No. 173).

and to encourage a discriminating younger audience. Their attitude to films is not at all academic or bigoted.

R. W. G. Bennett, Gaumont, Nottingham, has taken a step in the "Film Appreciation" direction that I feel is very important. He has produced a special booklet which has been distributed to schools in the Nottingham area giving guidance in the choice of programmes for educational film show bookings. The "Booking Guide" is broken down into two sections, for the 11-plus age group and for all ages.

Public relations

Emphasis is obviously given to the filmed versions of classics but once having started this idea it could be extended to comprise well-thought-out study programmes of features and extracts. Bookings and further information on the programmes are being taken and provided by the theatre. Apart from being a fine example of the best kind of public relations, this also branches out in a field that holds the greatest possibilities for the future — young cinema-goers.

I hope Mr. Bennett's scheme has the support it deserves, and that the scheme extended into other areas. I know the film appreciation teachers at the various schools will give all the help they can.

B. Symmons, Odeon, Harrogate, organised a holiday competition for members of the Children's Club, with the main prize, a day in Blackpool for two.

This had full press support and gave a fine boost. Contact was made with the Mayor of Blackpool and a deputation was sent to meet the youngsters from their plane, tended the Mayor's parlour to present from the Mayor of Harrogate.

Members of the club went to the theatre to see their fellow members off and the pictorial coverage in all papers.

An excellent window display "Savage Innocents" was mounted by Gaumont, Worcester. It was most effective for the central display motif was dressed in furs, trousers, hat and this, with a base of imitation snow, stills, was bound to have caused attention and interest.

Other displays were featured at the Worcester, and guests at a special afternoon included the press, City dignitaries, members of the Worcester writers' clubs.

The Showman also commends...

Figures in parentheses indicate number of credits

ADAMS, W. Odeon, Godalming: Inherit the
Wind, The Chaplin Revue. Alexander, R.,
Mansfield: Crack in the Mirror. Adams, M. D.,
Odeon, Erith: Psycho. Amerena, P. C.,
R.M., Ramsgate: A Town Like Alice. Affolter,
Odeon, Crewes: The Unforgiven, Doctor in
L. M., Odeon, Allen, D. E., Odeon, Coventry, In the
Love, Bellboy (2). Aspden, W. W., Odeon,
Nick, The Savage Innocents. Amies, A. G.,
Blackburn: Peterborough: The Chaplin Revue, The
Broadway (2). Allgood, J. V., Empire, Mansfield:
Entertain (2). Adams, M. D., R/M., Odeon, Erith:
In the Love. Amerena, P. C., Odeon, Rams-
gate: In the Wind, Lords of the Forest, The
Chaplin Revue (3). L. F. Adams, A/M., Odeon,
Ipswich: Madly Last Summer, From the Terrace,
Psycho (2). Andrews, K., Odeon, Kingswood: The
Story of Youth. Ackroyd, R., Odeon, Newton
Abbott: There Was a Crooked Man. Abell, D. G.,
Odeon, Brighton: The Apartment, Let's Make Love,
The Chaplin Revue, There Was a Crooked Man,
Inherit the Wind, Strangers When We Meet. Askew,
Miss M., Odeon, Kenton: Let No Man Write My
Epitaph, The Lost World (2).

BINT, B., Odon, Sale, Crack in the Mirror. Brinley, L. J., Gaumont, Exeter: A Woman Like Satan. Barstow, D. J., A/M., Gaumont, Portsmouth: The Apartment. Birse, H. C., New Victoria, Edinburgh: Suddenly Last Summer. Bowen, S. H., Odeon, Newport: Never Let Go. Beacham, V., Odeon, Herne Bay: Never Let Go. Bee, J., Odeon, Worcester: The Chaplin Revue. Brinley, L. J., Gaumont, Exeter: Beyond the Curtain. Blease, G. B., Odeon, Bolton: The Unforgiven. Barnes, E., Gaumont, Crewe: The Chaplin Revue. Bignell, A. W., Odeon, Redhill: Suddenly Last Summer. Bishop, D. R., Playhouse, Guildford: One Foot in Hell, The Gallant Hours (2). Baker, R. C., Odeon, Hanley: The Chaplin Revue. Birse, H. C., New Victoria, Edinburgh: Theatre publicity, The Savage Innocents (2). Browne, P. G., Odeon, Harlesden: Inherit the Wind. Bennett, R. W. G., Gaumont, Nottingham: The Bellboy. Bradshaw, R., Odeon, Leeds: The Unforgiven. Bennett, G. E., Gaumont, Burslem: Hell is a City, Make Mine Mink (2). Beacham, V., Odeon, Herne Bay: Toby Tyler. Ball, A. J., Gaumont, Islington: Brides of Dracula. Bignell, A. W., Odeon, Redhill: Children's club. Beetles, B. W., Odeon, Cheetham Hill: Toby Tyler. Brown, J. A., Gaumont, Edinburgh: The Savage Innocents. Bedford, H., Gaumont, Derby: Crack in the Mirror. Brooker, W., Odeon, Dagenham: The Lost World. Booty, Miss J. A., Odeon, Faversham: Wake Me When It's Over. Barnes, E., Gaumont, Stoke: Confessions of a Countesspy. Bower, C., Gaumont State, Kilburn: There Was a Crooked Man. Baker, R. C., Odeon, Hanley: The Brides of Dracula. Bennett, R. W., Gaumont, Nottingham: From the Terrace. Browne, P. G., Odeon, Harlesden: The Apartment. Brissenden, F., Gaumont, Dover: Wasp Woman. Bedford, H., Gaumont, Derby: The Unforgiven. Wild River (2). Birse, H. C., New Victoria, Edinburgh: From the Terrace. Barstow, D. J., A/M., Gaumont, Portsmouth: There Was a Crooked Man. Bromley, E., Gaumont, Oldham: Doctor Love. Brader, P. J., Plaza, Dudley: Light Up the Sky. Brewis, T., Pavilion, Newcastle-on-Tyne: The Gallant Hours. Breakell, C., Odeon, Guide: Doctor in Love. Bentley, G. R., Odeon, Ludno: The Nun's Story. Beven, J. N., Odeon, Oakney Road, Psycho. Browne, J. E., Odeon, Towill: The Unforgiven. Baker, R. C., Odeon, Hanley: A Town Like Alice. Bennett, R. W., Gaumont, Nottingham: Suddenly Last Summer. Barton, E., Odeon, Bath: South Pacific. Baker, G., Gaumont, Manchester: Solomon and Sheba, Can-Entertainer (3). Brooks, W. G., Ritz, Scarborough: Newsreel publicity, Press publications celebrations, Public relations, club (5). Bishop, D. R., Playhouse, The Brides of Dracula. Beacham, V., Herne Bay: Who Was the Lady? Bee, J., Worcester: Sons and Lovers, Exhibition (2). Odeon, Bolton: Doctor in Love. Brinley, L. J., Gaumont, Exeter: In the Nick.

CRAIG.
Run I. L. Odeon, Cardiff: Shane, Run Silent.
The (2). Colson, W. D., Gaumont, Hanley:
Son of Ruth. Crawshaw, R., Odeon, Taun-
Sou: Chaplin Revue. Crisp, A. G., Odeon,
Ode: on-Sea: The Apartment. Crawshaw, R.,
A. Taunton: The Last Days of Pompeii. Crisp,
Sad: Odeon, Southend-on-Sea: Inherit the Wind.
(3) Last Summer, There Was a Crooked Man
Pon: sig. B. I. L. Odeon, Cardiff: The Last Days of
Ode: The Angry Red Planet (2). Cook, R. L.,
Clar: Middlesbrough: The Savage Innocents.
The D. Odeon, Derby: Tarzan the Magnificent
Le: boy (2). Court, H. J., Gaumont, Portsmouth:
Ritz: Make Love, Inherit the Wind (2). Coe, D. J.,
Southend-on-Sea: The Brides of Dracula.

Cross, P. A., Odeon, Shirley: Never Let Go, Crack in the Mirror, Hollywood or Bust (3). **Carpenter, A. M.**, Odeon, Sutton Coldfield: Crack in the Mirror. **Cowlick, H. J.**, St. Georges, York: In the Nick. **Clark, J. D.**, Majestic, Leeds: It Started in Naples. **Channing, T.**, Gaumont, Middlesbrough: The Lost World. **Curry, H. W.**, Pavilion, Attercliffe: May Wedding. **Crawford, W.**, Gaumont, Hamilton: Confessions of a Counterspy, Drum Crazy (2). **Crane, G. J. V.**, Odeon, Norwich: From the Terrace, The Apartment (2). **Crawley, V. A. H.**, Odeon, Sevenoaks: The Unforgiven. **Close, C. C.**, Gaumont, Bristol: There Was a Crooked Man. **Clarke, L. R.**, Majestic, Staines: Theatre publicity. **Cook, R. L.**, Odeon, Middlesbrough: Public relations. **Cooke, R. S.**, Odeon, Guernsey: Lords of the Forest, Never Let Go (2). **Cockburn, R. C.**, Odeon, Skipton: Seven Thieves, The Mountain Road, The Last Days of Pompeii (3). **Crawshaw, R.**, Odeon, Taunton: Lords of the Forest, Soldier of Fortune (2). **Chambers, P. E. G.**, Odeon, Wimbledon: Doctor in Love, Suddenly, Last Summer (2). **Clarke, D.**, Odeon, Derby: Five Branded Women. **Carpenter, A. M.**, Odeon, Sutton Coldfield: Make Mine Mink. **Connett, F. A.**, Gaumont, Dorset: Crack in the Mirror. **Craig, B. I.**, Odeon, Cardiff: The Unforgiven. **Cross, P. A.**, Odeon, Shirley: Make Mine Mink. **Collings, B. E.**, Rialto, Liverpool: South Pacific. **Chantrey, G. M.**, Odeon, Glasgow: Suddenly, Last Summer. **Clark, J. D.**, Majestic, Leeds: The Gallant Hours, The Brides of Dracula (2). **Cranfield, G. W.**, Odeon, Oldham: The Bellboy, Tarzan the Magnificent (2).

DAWSON, G. V., Odeon, Worthing: The Apartment.
Downes, R. H., Gaumont, Birkenhead: The Bell-boy, Tarzan the Magnificent, The Last Days of Pompeii, The Great St. Louis Bank Robbery (4).
Davids, A., Gaumont, Worcester: Wild River.
Dracott, C. H., Odeon, Liverpool: The Story of Ruth, The Savage Innocents, Suddenly, Last Summer (3).
Donkin, W. T., Odeon, Motherwell: Make Mine Mink, Never Let Go (2).
Dean, D. F., Gaumont, Smethwick: Doctor in Love.
Deacon, V. M., Gaumont, Coventry: The League of Gentlemen, Never Let Go (2).
Docherty, C., Queen's Hall, Newcastle-upon-Tyne: Can-Can.
Davis, P., Odeon, Harlow: Let's Get Married, Children's club, Doctor in Love, Public relations, The Brides of Dracula, The Story of Ruth (6).
Dickinson, J. F. C., Odeon, Rochdale: The Savage Innocents.
Donkin, W. T., Odeon, Motherwell: The Savage Innocents.
Dunbar, R. A., Academy, Brighton: The Last Days of Pompeii.
Donaldson, A. M., Odeon, Greenock: Wild River.
Ditcham, C. T., Odeon, Kingston: The Lost World.
Dunford, W. T., Gaumont, Darlington: The Gallant Hours.
Douglass, W. A., Theatre Royal, Sunderland: Sign of the Gladiator.

EXCELL, P. L., Odeon, Folkestone: Let's Make Love.
Edmondson, K. D., Odeon, Chester: Never Let Go.
The Savage Innocents (2). **Elcock, G. P.**, Odeon.
Deal: Around The World in 80 Days. **Estlick, E.**
Odeon, S.dcup: Doctor in Love. **Evans, R. T.**,
Gaumont, Shepherds Bush: Inherit the Wind.

FINNIS, H., Gaumont, Liverpool: Doctor in Love, Public relations (2). **Fellman, F. J.**, Astoria, Brixton: Psycho, Let's Make Love, Doctor in Love, Inherit the Wind (4). **Farmer, R.**, Gaumont, St. Albans: One Foot in Hell. **Freedman, L.**, Odeon, Perry Barr: Pardners. **Frewin, G. D.**, Gaumont, Rochester: Psycho. **Frankland, D. G. M.**, Odeon, West Hartlepool: Make Mine Mink. **Fail, D. P.**, Gaumont, North Shields: The Savage Innocents. **Francis, M. B.**, Gaumont, Southall: Piccadilly Third Stop. **Fray, R. W.**, Gaumont, Hinkley: Make Mine Mink. **Freedman, L.**, Odeon, Perry Barr: Never Let Go. **Frewin, G. D.**, Gaumont, Rochester: The Story of Ruth. **Finnis, H.**, Gaumont, Liverpool: The Mountain Road. **Farmer, R.**, Gaumont, St. Albans: The Brides of Dracula. **Fountaine, F. J.**, A/M., Odeon, Nottingham: The Unforgiven, Psycho (2). **Firman, S. A.**, Odeon, Hatfield: The Savage Innocents, The League of Gentlemen (2).

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Holman, L. F., Regal, Streatham: Public relations.
Hodder, R. W., A/M., Regal, Streatham: Public relations.
Herbert, E. C., Gaumont, Chadwell Heath: Let's Make Love. **Heaslewood, R. H.**, Gaumont, Taunton: The Unforgiven.
Harman, L. H., Gaumont, Weston-Super-Mare: Kidnapped.
Hall, W. A. C., Capitol, Cardiff: Inherit the Wind.
Harvey, I. B., Odeon, Colindale: The Brides of Dracula. **Herold, C. A.**, Odeon, Morden: Doctor in Love.
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INCE, S., A/M., Odeon, Bolton: *The Savage Innocents.* **Ince, S., R/M.,** Odeon, Leigh: *Doctor in Love, Crack in the Mirror (2).*

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KNEE, M. A., ABC. Handsworth: Newsreel publicity. **Kanter, C.**, Odeon, Epsom: Inherit the Wind. **Kite, D. G.**, Gaumont, Norwich: Strangers When We Meet, Let's Make Love (2). **Kyle, W. G.**, Odeon, Bury: Around the World in 80 Days. **Kanter, C.**, Odeon, Epsom: Let's Make Love.

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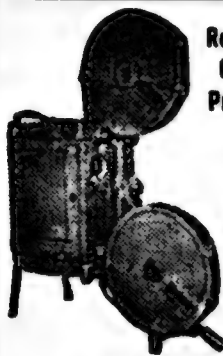
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CEA BRANCH REPORTS

Toll-tv benefits are only for the rich

MANCHESTER.—"In brief, the discussion showed obviously that only those handling millions of pounds could get in on toll-tv," said H. Woolf at the meeting on Friday in his report on the last meeting of general council. Even if the independent exhibitor did take part in toll-tv, he would still have to depend on product and might eventually find himself dependent on a monopoly centred in London. D. L. Jones presided.

Apart from the cost of the installation, it was stated in discussion, the company supplying the films would have to get its money back from toll-tv because cinemas would not show films that had been presented on that medium. It had been said that people in small towns which had no cinemas, would welcome toll-tv, but that was all "hoey"—people did not mind travelling three or four miles to a cinema if there was a film they wanted to see.

S.O Levy.—Application has been made to the Salford authority for a reduction in the S.O levy and the watch committee is to receive a deputation from the branch on December 19.

It was decided to ask H. S. Roelich (ABC) to lead the deputation, which, it was suggested, should include a representative of Essoldo, which has two cinemas in Salford, and R. Cowan, of the Carlton, which probably contributed the largest amount in S.O levy.

Owing to the non-receipt of a letter from the Town Clerk of Ashton-under-Lyne, the branch recently missed the opportunity of sending a deputation to the justices there, and has asked the justices to meet a deputation at their next quarterly meeting. The Town Clerk has replied stating that the justices did not hold quarterly meetings but held the statutory meeting in October and other full meetings when required. Mr. Woolf suggested that a further letter be sent pointing out that this was a serious matter for exhibitors and asking the justices to meet a deputation before October.

Arrangements are being made for an application for the reduction of the S.O charity contribution to be made at Leigh in February, and a member suggested that the time was now opportune for making a similar application at Eccles.

Rowdyism.—Letters from the Clerk to the Lancashire County Council and the Town Clerk of Hyde emphasised that the Secretary of State would not feel justified in confirming a by-law relating to unruly behaviour in places of entertainment unless there was a need for such a by-law.

It was agreed that, in the next circular, members should be asked to notify cases of hooliganism which would justify the by-law for which the branch had asked.

PRODUCTION—continued from page 26

of being able to incorporate such curves, but stressed that the accuracy must still be measured in terms of millionths of an inch. Methods had now been developed of generating such surfaces, at a cost which represented a negligible addition to the purchase price of a lens.

Two types of television camera lenses containing aspherical surfaces are already in quantity production, and these will be followed by cinematograph lenses.

Mr. Cook explained methods of assessment of lens quality. He differentiated between resolving power and definition; a lens which showed itself capable of resolving a test chart of 75 lines per mm. was surpassed on a more practical test by another lens which failed to resolve this chart. Of chief importance was the ability to produce a sharp boundary between areas of light and shade.

He mentioned the importance in lens calculation of two new developments: the electronic computer, which enabled a complete assessment

E. M. Harris (ABC) said his company had discovered an Act which would deal with the situation. It was the Magistrates Act, 1931, under which the exhibitor could prosecute; whilst the magistrates could not fine the offender or send him to prison, they could bind him over with substantial sureties.

The chairman thought the noise was created by young people who came in at the beginning of the show on Sundays and sat through to the second performance. He cured the trouble by having two separate houses on Sundays, with shorter programmes. Now the older people and children attended the early show and the teenagers the second performance.

Vice-presidency.—Birmingham branch wrote that it had decided to nominate Miles Jervis for the vice-presidency of the CEA and invited support. It was agreed to await other nominations before coming to a decision.

X Film.—Salford Watch Committee has granted permission for "Pleasures are Paid For" to be shown in accordance with the "X" certificate and subject to the following conditions:—(1) Other films in the same programme having the prior approval of the Chief Constable; (2) no advertising to be displayed unless previously approved by the Chief Constable; (3) a qualified nurse or other person authorised by the medical officer of health to be in attendance to deal with questions which might arise.

It was reported that ABC had sought the advice of Leslie Knopp on these conditions. Dr. Knopp was of the opinion that the Salford authority had no power under the Cinematograph Acts 1909 and 1952 to appoint an individual to be a censor of films, and no powers under these Acts to control any advertisements which might be exhibited within the city, other than advertisements exhibited at the premises. The Chief Constable had power to act under other legislation if any obscene films or advertisements were exhibited or published to the public. Dr. Knopp was doubtful whether the Watch Committee could request the condition of qualified people "to deal with any questions which might arise."

Police blamed for disturbances

SHEFFIELD.—Due to policemen creating confusion during certain performances when seeking out possible "under-aged" children the branch is to ask the Chief Constable to meet a deputation. This, it was decided at the monthly meeting, will comprise Harold S. Gent, chairman, S. Kirkham and the secretary, Arnold R. Favell.

It was reported that at one cinema during a Sunday night performance a police sergeant and constable entered while a U film was being shown. They went down the rows flashing a torch. They took two youngsters to the manager's office. The boys said they were aged 13

and 14. The boys were taken in the police car. The mother complained to the manager. No more heard from the police. Other members also complained that at his cinema the manager had a "nightmare."

Resignation.—It was with members learned of the decision of Miss Peggy Blaskie to resign as vice-chairman to which she was elected last January, stating that increasing business had caused this.

S.O Levy.—Regarding Sunday, it was agreed to ask the Sheffield Watch Committee to meet a deputation and that the vice-chairman of the association, S. K. Lewis, be invited to be on the deputation and speak on behalf of the branch. Ald. Gent and Mr. H. J. will also serve on the deputation, and hall will be asked for statistics of attendances as compared with capacity.

Toll-tv.—It was agreed that the branch appreciated the amount of work put in by the CEA committee regarding toll-tv, and that the matter was in capable hands.

S. Goffin said they had every faith in the work of the general council. Appealing for mercy was a waste of time.

Ald. Gent said if they never agitated they would not get anywhere. The industry was one in which millions of pounds were invested and many people employed. There were some exhibitors who had all their capital invested in it. They had to try to protect them.

Mr. Kirkham said the draft could have been made clearer. Readers should not have to start working out the figures. It was a very good report, but difficult to understand at times.

TRADE SHOWS

LONDON

December 12:

The World of Suzie Wong (A). Paramount Plaza, Piccadilly Circus. 10.45 a.m.
Man Eater of Kumaon (A); Stars of a Summer Night (short). Unifilms (London). The Preview Theatre. 10.30 a.m.

December 13:

None But the Brave; Assignment Turkey (short). 20th Century-Fox. Rialto. 10.30 a.m.
Pathe Pictorial No. 313; Trip for Tat; Person to Bunny; Backwoods Bunny. Warner-Pathe Corner Cinema, Soho Square. 11 a.m.

December 14:

The Bulldog Breed. Rank. Odeon Theatre. 10.30 a.m. and 2.30 p.m.
Man on the Eiffel Tower (A); That's Old (short). Unifilms (London). Preview Theatre. 10.30 a.m.

MANCHESTER

December 13:

A Breath of Scandal (A). Paramount Plaza. All Saints. 10.45 a.m.

December 15:

Cat and Mouse. Eros. ABC. Deansgate. 10.45 a.m.

December 16:

Tunes of Glory. United Arts. Odeon. 10.45 a.m.

LATE EXTRAS (LONDON)

December 8:

Carnival Fantastique (short) (U). Amalgamated. Celluloid. 10.30 a.m.

December 9:

Spartacus. Rank. Metropole. 9.30 p.m.
Behold Thy Son (U). Gala. Gala Road. Edgware Road. 10.30 a.m.
All Ashore (U). Columbia. Odeon Theatre. 2.30 p.m.

PRODUCTION started at ABPC, Elstree, on Monday of the screen version of Tennessee Williams's book, "The Roman Spring of Mrs. Stone."

The film is an AA production for world distribution by Warner Bros, and is being shot in colour and wide-screen. Vivien Leigh is the star: Louis de Rochemont produces and Jose Quintero is the director.

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Supplement to
Kinematograph Weekly

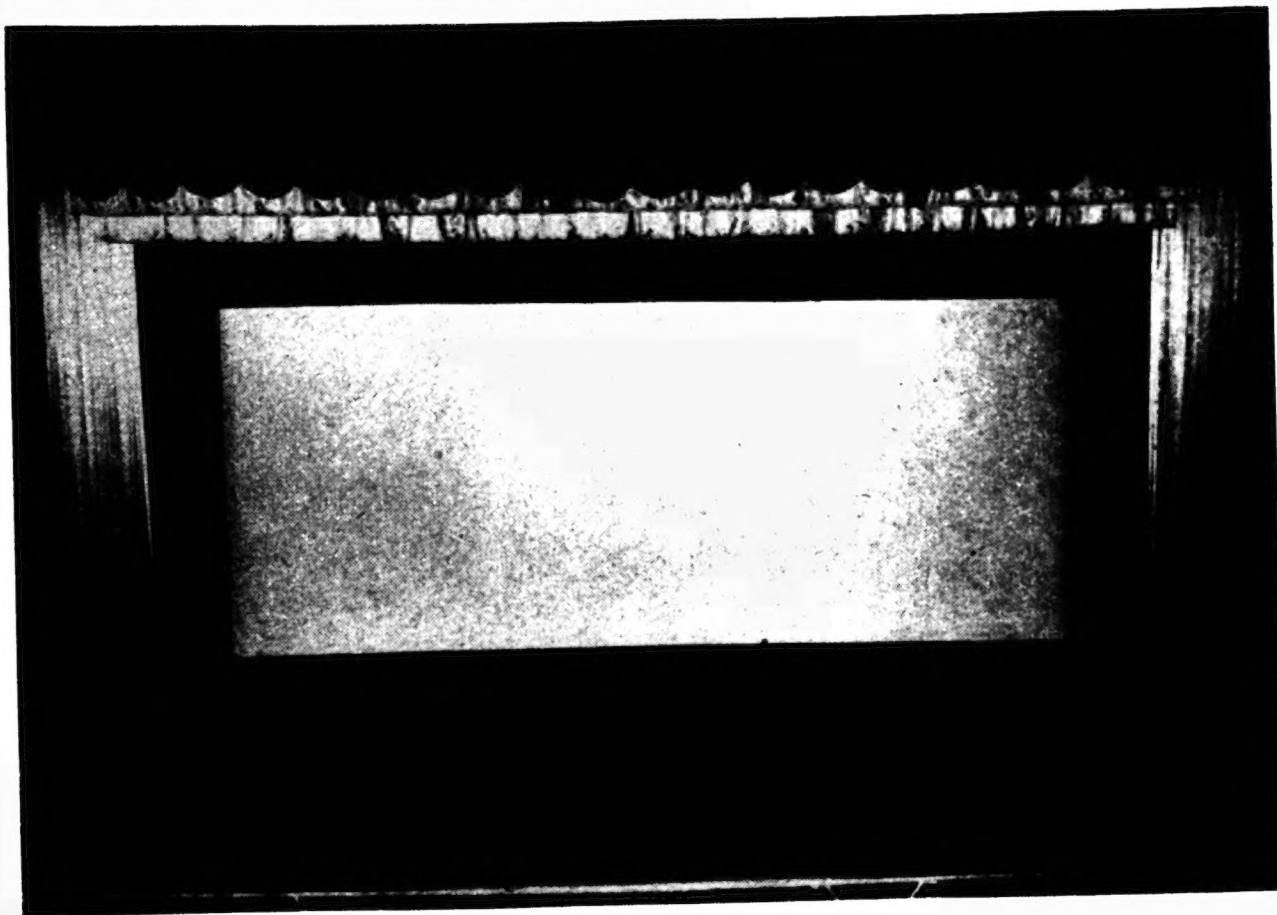
Design for cinema or live shows

THE new Palace Theatre, recently opened in Katong, Singapore, represents a business and technical achievement for the GB-Kalee Division of Rank Precision Industries Ltd., and its Singapore distributors, H. A. O'Connor and Co., Ltd.

A special feature of the installation is the provision for "live" stage shows as well as film programmes. The entire screen assembly, comprising a Harkness Super Perlux curved screen, 57ft. x 26ft. housed in a 60ft. wide steel frame, complete with its electrically-controlled side and top masking equipment, can be raised out of sight in a matter of seconds.

In addition, the five giant stage speaker assemblies, situated behind the screen, are equipped with roller castors and can be pushed into specially designed cubicles off the stage without disconnecting. The complete stage area can thus be made available for "live" performances in under two minutes.

Versatility is also the keynote in the projection room. This is equipped with dual Victoria X Cinemeccanica combined 70mm./35mm. projectors with 70mm. Super Zenith 450 arc lamps fed by Gaumont-Kalee heavy duty 140A recti-



The whole of this massive screen assembly at the Palace, Singapore, is designed so that it can be raised out of sight in a few seconds

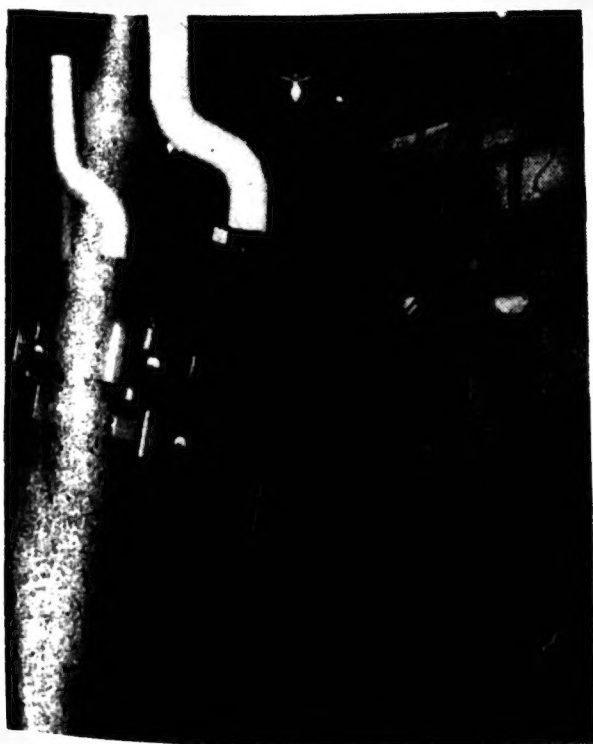
fiers. For sound requirements, Gaumont-Kalee stereophonic six-track magnetic sound amplifier equipment is employed.

With this comprehensive installation it is possible to project 70mm. film and the full range of 35mm. film systems including CinemaScope, VistaVision and SuperScope. All corresponding sound systems are catered for, including six channel magnetic, three- or four-track sound for

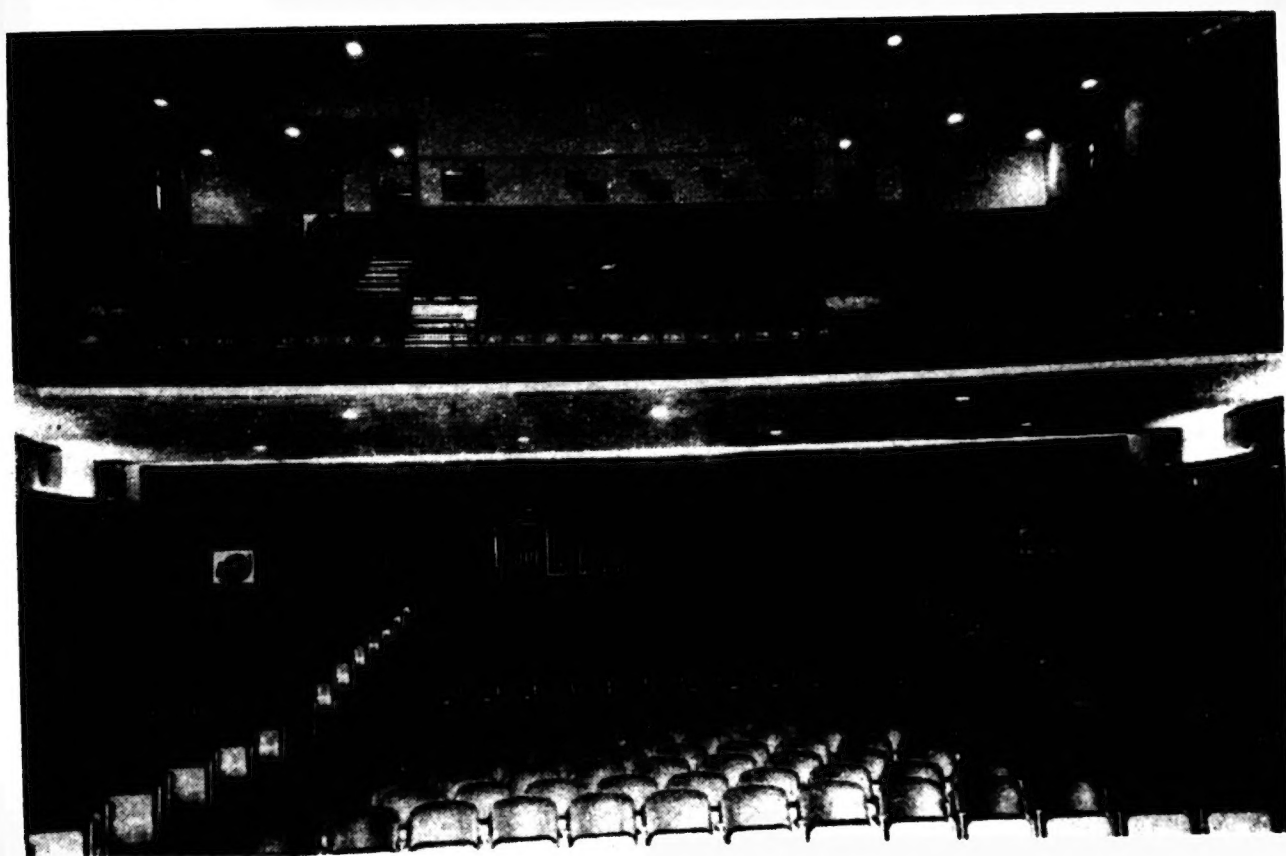
CinemaScope, Perspecta Sound and normal single optical track.

The combination of five Kalee full-range stage loudspeaker systems and auditorium effects speakers, gives high fidelity sound reproduction from either single channel or stereophonic tracks. Additionally, the amplifier and loud-

continued on page 39



Versatility is a feature of the projection equipment, which is equipped with dual Victoria X Cinemeccanica combined 70/35 mm. machines and GK stereophonic six-track magnetic sound



The auditorium of the Palace provides excellent sight-lines

Talking TECHNICALLY

IN the silent days, when film ran at 16 frames per second, a three-bladed shutter was preferred, because a two-bladed shutter giving a 32 c/s cut-off frequency gave rise to visible flicker. When the sound film was speeded up to 24 frames per second, a two-bladed shutter became adequate.

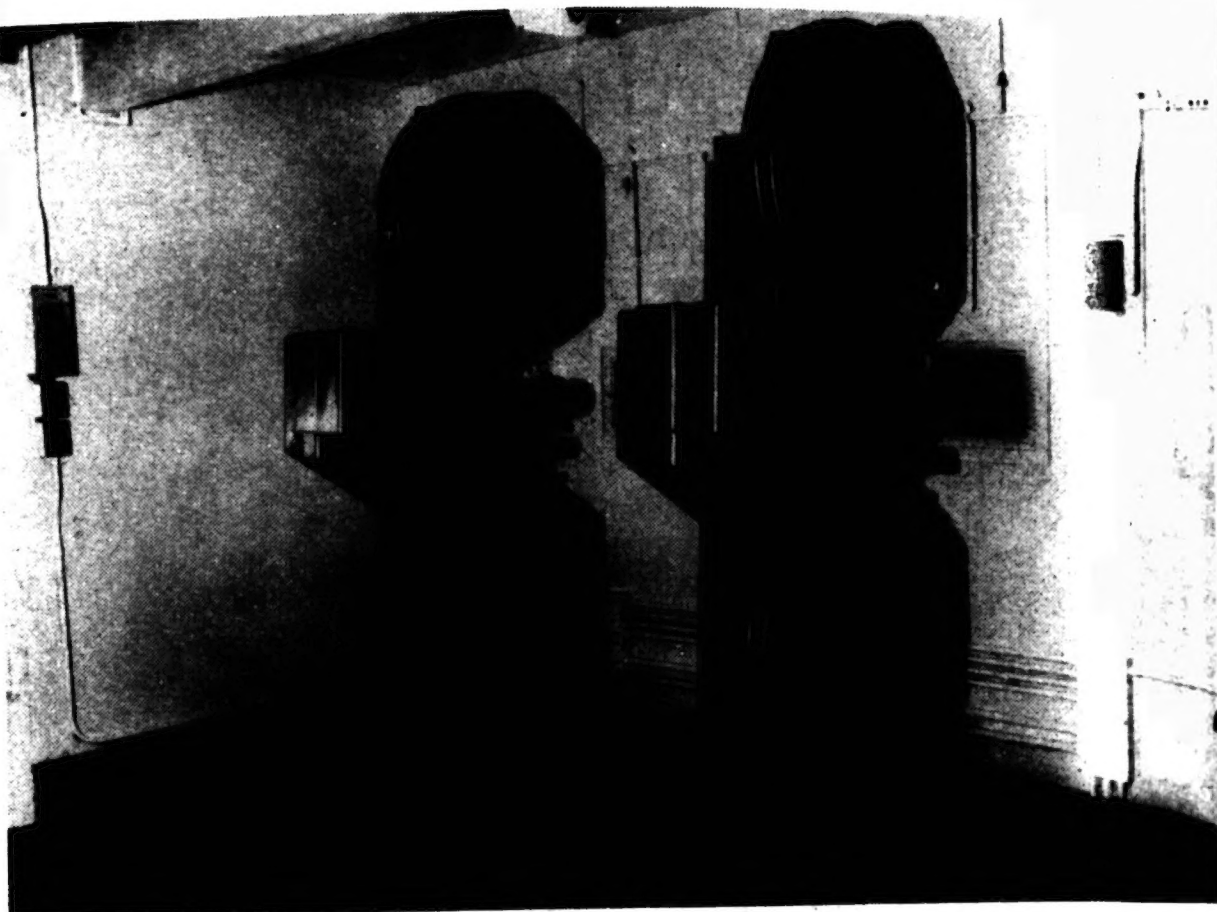
But today there are doubts whether the two-bladed shutter is still adequate. Improvements in arc lamps and in screen surfaces, bringing the picture brightness, even with modern wide screens, up to the limit of the British standard, tend to increase flicker.

Another factor which plays a part is that, with the wide screen, flicker becomes more noticeable at the edges; these are seen by peripheral vision, which is known to be more sensitive to movement.

There has recently been considerable interest in the possibility of reverting to the three-bladed shutter. Robert A. Mitchell in a recent issue of the *International Projectionist* comments on this point, and mentions that a three-bladed shutter can actually be used with the Simplex Hi-speed motion.

In the normal Maltese-cross projector the cover blade of the shutter needs to have an angle of about 90 deg.—to be exact, the angle is made up of the 90 deg. shift period of the Maltese cross, plus a sufficient angle to ensure the whole of the film frame being covered when the shutter opens and closes, less a small angle which can be allowed for the acceleration and deceleration periods of the film, when it is moving so slowly that no perceptible ghost is caused.

The flicker blade must have the same angle as the cover blade, otherwise we get 24 c/s flicker. Therefore it is obviously impossible for a three-bladed shutter to be used with an orthodox motion unless we are prepared to tolerate some degree of ghost, which might have



The Philips FP20S projectors installed by Pathé at the Plaza, Port Talbot

been unnoticeable in the days of the straight arc and small aperture lenses.

On the other hand, the Simplex Hi-speed motion has a shift ratio of 5 to 1—in other words, the film shift takes place in 60 deg. instead of 90 deg. With such a motion a three-bladed shutter can be used, each blade of about 60 deg., therefore giving the same light efficiency as the normal two-bladed shutter.

+ + +

BUT the production of a speeded-up motion is a matter of considerable difficulty. In the old Pathe projector it was achieved simply by making the cam large in relation to the cross, but this produced incorrect acceleration and deceleration curves which resulted in an unsteady picture and frequent cross-breakage. The Powers pin cross had a 60 deg. shift period, but presented great difficulty in manufacture with sufficient accuracy.

Every 16-mm. projector, of course, has a

speeded-up claw motion, while the Philips 16-mm. projector has a very ingenious cam motion. Recently I saw what is undoubtedly the father of all speeded-up motions: S. G. Fitch, of Newman and Guardia, showed me a camera built by Arthur S. Newman in 1896, in which the claw worked by a spring, and, to quote a contemporary account by Cecil Hepworth, gave a pull-down "quicker than thought."

But I am inclined to think that research on speeded-up motions is rendered obsolete by the Philips pulsed discharge lamp. Using an orthodox Maltese cross, the FP20S projector gives three flashes per film frame, therefore it must be completely flickerless.

+ + +

FROM Fred Kear, of Pathe Equipment, I have received some rather amazing figures relating to the running cost of this lamp. One of the first installations was at the Plaza, Port Talbot, and figures relate to running costs for six months from February 1 to July 31, 1959, when conventional projectors with 12-in. mirror arcs were installed (fed from modern twin rectifiers), and the corresponding period during the present year, after the installation of the Philips FP20S projectors.

First, the electricity consumption: the saving between the two six-monthly periods amounted to 2,664 units at 4d., totalling £44 8s. Servicing of the former projectors and sound equipment, together with arc mirrors, carbon covers and one exciter lamp, cost £67 1s. 6d.—on the Philips projectors the corresponding cost was nil.

In regard to carbons, rather more than 1,000 positives and 500 negatives were used at a total cost of over £70, while during the corresponding period this year 19 SPP lamps were consumed at a cost of £44 10s. For about half the time the lamps were running at only 600 watts, but the average life is about 60 hours as against the 33 hours guaranteed.

Thus in six months the Philips projectors showed a saving of over £127—£5 a week. One item can hardly be debited against the

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Philips machines: the cost of cooling water. This and the whole of this water, after passing through projectors, was re-used in the toilets. I should add that enquiries I have made of other show rather similar figures, but until I had something definite I hesitated to publish them.

+ + +

MY COLLEAGUE Frank Hazell has received a letter from a film enthusiast, Bob Dallison of Broadstairs, Kent, in which he complains bitterly of the standard of presentation in cinema—generally, he emphasises, not the small circuit cinemas.

"Sometimes a whole reel can be run through before the projectionist realises that the picture is 'too high,' resulting in continuous head-croppings until the next reel, which ('Thank heaven, I think!') is projected just right.

"But the big menace is dark, underlit pictures. Recently I went to a local cinema: the whole programme was presented not only fuzzy on the right-hand side, but also very, very dark, even allowing for the fact that X horror subjects are on the darkish side. On the way out I said to the manager: 'Can't you manage a clear, bright picture here?' and he said: 'It's the machines,' and walked away.

"There's a cosy little intimate theatre nearby, but the projection is really awful. Managers should remember that patrons can get themselves a bright tv picture at home. Cinemas that will not play fair by the ticket-purchasers by presenting a clear, bright picture deserve to have to close."

All this is merely reiterating what I have so often said—and it does not apply only to the

small independent theatres. There is a large circuit theatre I occasionally patronise—but only for a first-class film, because I know that after every changeover we shall see a yellow screen, and during the reel we shall see all the colours of the rainbow.

Have we lost the skill of the old-time projectionist, who, with poor equipment by today's standards, nevertheless presented his audience with a perfect picture?

But I am inclined to pass Mr. Dallison's letter back to Frank Hazell. Surely it is ultimately the responsibility of the manager if his projection is at fault: has he no control over the projection staff? Or does he become so hardened to poor projection that he never notices it? I can assure him the customers do!

+ + +

LAST month's Industrial Photographic and TV Exhibition at the Albert Hall, although it included a quantity of film production material, had little of interest for the cinema. But I wondered whether it was not a pointer to the future of the cinema.

On practically half the stands, the emphasis was on closed-circuit television, with equipment of marvellous compactness. EMI showed a 21-in. colour picture of quite good quality, operating on 625 lines—the probable standard of the future.

On the GB-Kalee stand Dennis Robertson showed me the CFS supersonic film cleaner, which he described at a recent British Kinematograph Society meeting. By means of electronic transducers or vibrators contained in the cleaning fluid, tiny bubbles are formed which bombard the film, eliminating all traces of dirt.—R. H. C.

Design for cinema —continued

speaker systems can be used for stage public address work.

Furnishings supplied by Gaumont-Kalee include a pair of white screen curtains 66ft. x 29ft. and a gold vertical reefing curtain 66ft. x 39ft. 6in. in Gloriana satin together with three pairs of silver wing curtains and borders in the same material; a scenic canvas back cloth, 60ft. wide by 29ft. high; 1,100 "Diplomat" seats in three basic finishes, corresponding to the three main seating areas in the auditorium—circle, front stalls and rear stalls.

Safety requirements in the theatre are taken care of by a fire curtain (measuring 66ft. x 40ft.) of steel and asbestos construction, also supplied by Gaumont-Kalee.

SEATING REDUCED FOR COMFORT

IMPROVEMENTS costing £2,000 have been completed at the Palladium, Oswaldtwistle.

The whole of the balcony and rear stalls have been re-seated, and by widening the distance between the rows to give more comfort, the seating capacity has been reduced from 950 to 800. Under the balcony a new false ceiling has been fitted. The whole of the interior of the theatre has been redecorated, the predominant colours being blue, mauve, green and grey, speckled with black, red and yellow.

The lighting installation has been renewed. The manager of the Palladium is Leslie Haworth.



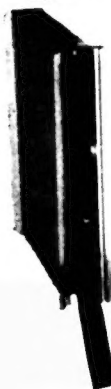
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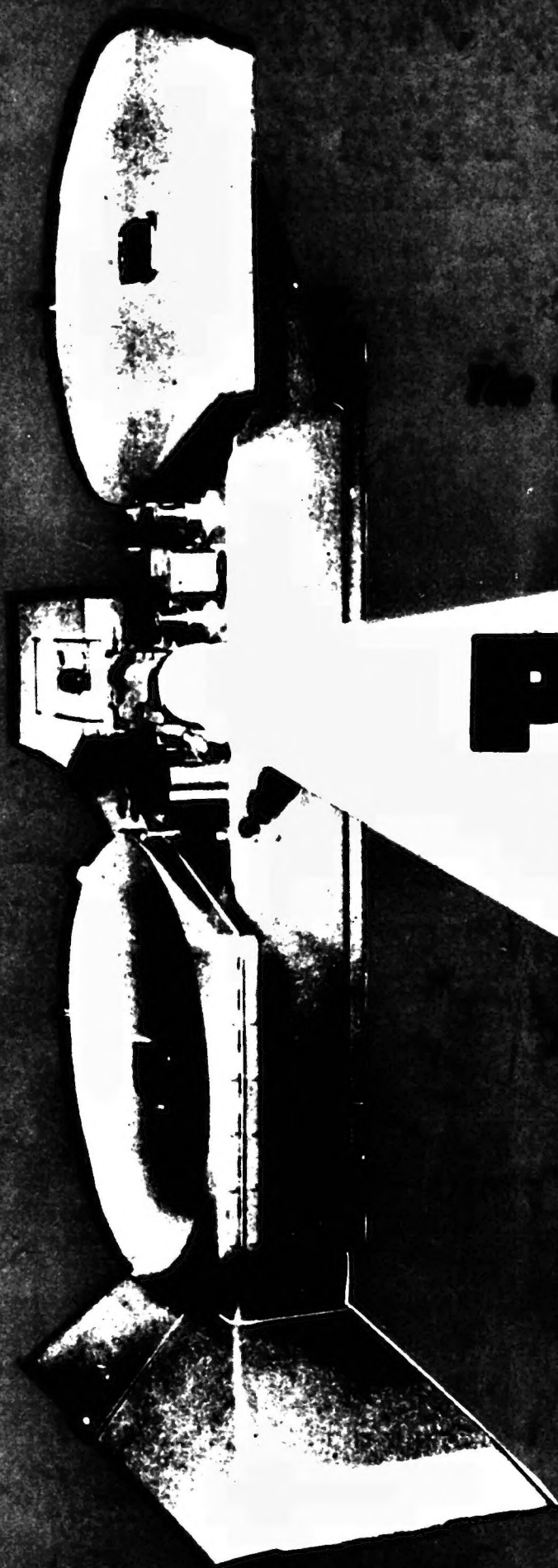
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